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The
Gordon Lester Ford
Collection
Presented by his sons
Worthington Chauncy Ford
and
Paul Leicester Ford
to the
New York Public Library

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Presented by his sons
Worthington Chauncey Ford
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AN

ABRIDGED SPECIMEN

OF

PRINTING TYPES,

MADE AT

BRUCE'S NEW-YORK TYPE-FOUNDRY.



RE-ISSUE of 1874, with Prices Corrected to that Date.

NEW-YORK:

GEORGE BRUCE'S SON & CO., NO. 13 CHAMBERS-STREET.

1869.



7907 WCH
JUN 10
1972

PRICES of Printing Types cast by GEORGE BRUCE'S SON & CO.,

BRUCE'S NEW-YORK TYPE-FOUNDRY,
May 1. 1874.

The volume now presented to the Trade contains, in a condensed form, a great number of new and desirable articles, all of our own manufacture.

Borders, Ornaments and Fonts from any other foundry, which are not shown herein, can be furnished.

Our well-known quality of material has not deteriorated; and as we keep on hand the largest stock of type in the country, we can supply orders with the utmost promptitude.

On pages 3, 4, 5 and 6 are printed the prices of the smallest fonts we sell; and on page 6, the prices of presses, ink, wood-type, and other printing materials in which we deal.

Do not cut up the book in making out your orders, but give the exact name and number of the article required.

GEORGE BRUCE'S SON & CO.

DAVID WOLFE BRUCE,
JAMES LINCOLN.

ESTIMATES FOR JOB OFFICES,

as tastes and styles of work vary, can best be made by the customer himself, consulting the Specimen pages, and Classified Priced List on pages 3, 4, 5 and 6.

REDUCED ESTIMATES FOR VILLAGE NEWSPAPERS.

For a 6-column Paper, the paper for which measures 24 by 36 inches, the printed matter of each page 2 1/4 by 16 inches, and the leads about 2 1/4 inches:

1 Imperial No. 1 Washington Press.....	\$250.00
1 Imp. No. 4 Distributing Frame, Roller Stocks, &c.....	30.00
1 Imperial No. 3 Roller Mould, cast iron.....	20.00
1 Double Imperial No. 1 Imposing Stone and Frame.....	100.00
4 Imperial No. 1 Half Chases.....	\$50.00
Iron Sides and Foot Stocks.....	9.12
4 Single Brass Bottom and lined Proof Gallies.....	2.75
6 Common Gallies.....	0.75
4 Six inch Composing Sticks.....	1.00
3 Double Stands with Racks.....	6.00
10 Pair Cases.....	2.50
4 Job Cases.....	5.75
Mallet, Planer, Shooting stick and Quoin, about.....	5.00
1 Eye Brush.....	0.75
1 Proof Brush.....	1.00
Saw and Mire Box.....	2.00
20 lbs. News Ink.....	0.30
150 Advertising Rules.....	0.04
100 Single Dash Rules.....	0.03
30 Brass Dashes.....	0.10
10 Double Line Rules.....	0.06
10 Parallel Rules.....	0.06
20 Column Rules.....	0.06
Head Rules, about.....	3.00
200 lbs. Long Primer.....	0.50
200 lbs. Brevier.....	0.55
20 lbs. Nonpareil.....	0.50
Display Type for reading matter, about.....	20.00
for Advertisements, about.....	30.00
20 lbs. Leads.....	5.00
Head for Paper.....	From 2.00 to 5.00
Cuts or Ornaments, about.....	5.00
Boring and Carving, about.....	10.00
	\$1044.33

For a 7-column Paper, the paper for which measures 24 by 38 inches, the printed matter of each page 2 1/4 by 17 1/2 inches, and the leads about 2 1/2 inches:

1 Imperial No. 1 Washington Press.....	\$350.00
1 Imp. No. 4 Distributing Frame, Roller Stocks, &c.....	30.00
1 Imperial No. 3 Roller Mould, cast iron.....	20.00
1 Double Imperial No. 1 Imposing Stone and Frame.....	100.00
4 Imperial No. 1 Half Chases.....	\$50.00
Iron Sides and Foot Stocks.....	9.42
4 Single Brass Bottom and lined Proof Gallies.....	2.75
6 Common Gallies.....	0.75
4 Six inch Composing Sticks.....	1.00
4 Double Stands with Racks.....	6.00
10 Pair Cases.....	2.50
4 Job Cases.....	5.75
Mallet, Planer, Shooting stick and Quoin, about.....	5.00
1 Eye Brush.....	0.75
1 Proof Brush.....	1.00
Saw and Mire Box.....	2.00
20 lbs. News Ink.....	0.30
150 Advertising Rules.....	0.04
100 Single Dash Rules.....	0.03
30 Brass Dashes.....	0.10
10 Double Line Rules.....	0.06
10 Parallel Rules.....	0.06
20 Column Rules.....	0.06
Head Rules, about.....	3.00
200 lbs. Long Primer.....	0.50
200 lbs. Brevier.....	0.55
20 lbs. Nonpareil.....	0.50
Display Type for reading matter, about.....	20.00
for Advertisements, about.....	30.00
20 lbs. Leads.....	5.00
Head for Paper.....	From 2.00 to 5.00
Cuts or Ornaments, about.....	5.00
Boring and Carving, about.....	10.00
	\$1045.23

For an 8-column Paper, the paper for which measures 28 by 42 inches, the printed matter of each page 2 1/2 by 19 inches, and the leads full 2 1/2 inches:

1 Imperial No. 1 Washington Press.....	\$375.00
1 Imp. No. 4 Distributing Frame, Roller Stocks, &c.....	30.00
1 Imperial No. 3 Roller Mould, cast iron.....	20.00
1 Double Imperial No. 1 Imposing Stone and Frame.....	100.00
4 Imperial No. 1 Half Chases.....	\$100.00
Iron Sides and Foot Stocks.....	9.60
4 Single Brass Bottom and lined Proof Gallies.....	\$2.00
6 Common Gallies.....	0.75
4 Six inch Composing Sticks.....	1.00
4 Double Stands with Racks.....	6.00
10 Pair Cases.....	2.50
4 Job Cases.....	5.75
Mallet, Planer, Shooting stick and Quoin, about.....	5.00
1 Eye Brush.....	0.75
1 Proof Brush.....	1.00
Saw and Mire Box.....	2.00
20 lbs. News Ink.....	0.30
150 Advertising Rules.....	0.04
100 Single Dash Rules.....	0.03
30 Brass Dashes.....	0.10
10 Double Line Rules.....	0.06
10 Parallel Rules.....	0.06
20 Column Rules.....	0.06
Head Rules, about.....	3.00
200 lbs. Long Primer.....	0.50
200 lbs. Brevier.....	0.55
20 lbs. Nonpareil.....	0.50
Display Type for reading matter, about.....	20.00
for Advertisements, about.....	30.00
20 lbs. Leads.....	5.00
Head for Paper.....	From 2.00 to 5.00
Cuts or Ornaments, about.....	5.00
Boring and Carving, about.....	10.00
	\$1048.66

Newspaper type and Book type weigh about 40 lb. to the square foot; but, to allow for sorts, it requires 60 lb. to set that amount up with certainty. If much standing matter is required, allowance must be made for that also.

The following sizes of Newspaper are always kept on hand by paper dealers: 22 by 32—24 by 36—24 by 38—28 by 42. The following are also considered "regular" sizes, though not so certainly kept on hand: 26 by 37—27 by 42—and 29 by 44.

at BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 Chambers-Street, NEW-YORK.

PRICES of Printing Types cast by GEORGE BRUCES SON & CO.,

THE AVERAGE SIZES, WEIGHTS, AND COST OF JOB FONTS, &c.

SUITSABLE FOR SMALL OFFICES, AND WHICH ARE ALWAYS KEPT ON HAND AT THIS FOUNDRY.

THIS List gives the number of lower case "a" and capital "A" to which the other characters are proportioned, the weight, price per pound, and total cost of the smallest Fonts sold at this Foundry. Printers will know by it exactly what they purchase, and also the cost, without the trouble of writing to the Foundry for an estimate. Thereby enabling them to remit the money with their orders, and save the expense of collection by express companies or otherwise. All Fonts of Roman, German, Scotch, Roman, Running hand, and all Job Fonts larger than Meridian body, are put up with spaces and quadrats; none other have them, unless specially ordered. Fonts of spaces and quadrats of any weight can be furnished to order. Binding and cutting, about seventy cents per hundred pounds.

These prices are for NET CASH. When notice is given to the Foundry at the time of purchase, 184 George Street delivered here will be received at 10 cents per pound in exchange for our new type. Shipments by way of the Atlantic will be insured, and the premium charged in the bill.

GEORGE BRUCES SON & CO., NEW YORK, May, 1874.

ROMANS and ITALIC.	POSTS	WEIGHT	COST	Antique Extended.	POSTS	WEIGHT	COST	Condensed.	POSTS	WEIGHT	COST.
Handset	10 1/2	10	800 00	Small No. 1	10 1/2	10	800 00	Magnum, No. 1	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 2	10 1/2	10	800 00	Magnum, No. 2	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 3	10 1/2	10	800 00	Magnum, No. 3	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 4	10 1/2	10	800 00	Magnum, No. 4	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 5	10 1/2	10	800 00	Magnum, No. 5	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 6	10 1/2	10	800 00	Magnum, No. 6	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 7	10 1/2	10	800 00	Magnum, No. 7	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 8	10 1/2	10	800 00	Magnum, No. 8	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 9	10 1/2	10	800 00	Magnum, No. 9	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 10	10 1/2	10	800 00	Magnum, No. 10	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 11	10 1/2	10	800 00	Magnum, No. 11	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 12	10 1/2	10	800 00	Magnum, No. 12	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 13	10 1/2	10	800 00	Magnum, No. 13	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 14	10 1/2	10	800 00	Magnum, No. 14	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 15	10 1/2	10	800 00	Magnum, No. 15	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 16	10 1/2	10	800 00	Magnum, No. 16	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 17	10 1/2	10	800 00	Magnum, No. 17	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 18	10 1/2	10	800 00	Magnum, No. 18	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 19	10 1/2	10	800 00	Magnum, No. 19	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 20	10 1/2	10	800 00	Magnum, No. 20	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 21	10 1/2	10	800 00	Magnum, No. 21	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 22	10 1/2	10	800 00	Magnum, No. 22	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 23	10 1/2	10	800 00	Magnum, No. 23	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 24	10 1/2	10	800 00	Magnum, No. 24	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 25	10 1/2	10	800 00	Magnum, No. 25	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 26	10 1/2	10	800 00	Magnum, No. 26	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 27	10 1/2	10	800 00	Magnum, No. 27	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 28	10 1/2	10	800 00	Magnum, No. 28	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 29	10 1/2	10	800 00	Magnum, No. 29	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 30	10 1/2	10	800 00	Magnum, No. 30	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 31	10 1/2	10	800 00	Magnum, No. 31	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 32	10 1/2	10	800 00	Magnum, No. 32	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 33	10 1/2	10	800 00	Magnum, No. 33	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 34	10 1/2	10	800 00	Magnum, No. 34	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 35	10 1/2	10	800 00	Magnum, No. 35	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 36	10 1/2	10	800 00	Magnum, No. 36	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 37	10 1/2	10	800 00	Magnum, No. 37	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 38	10 1/2	10	800 00	Magnum, No. 38	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 39	10 1/2	10	800 00	Magnum, No. 39	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 40	10 1/2	10	800 00	Magnum, No. 40	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 41	10 1/2	10	800 00	Magnum, No. 41	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 42	10 1/2	10	800 00	Magnum, No. 42	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 43	10 1/2	10	800 00	Magnum, No. 43	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 44	10 1/2	10	800 00	Magnum, No. 44	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 45	10 1/2	10	800 00	Magnum, No. 45	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 46	10 1/2	10	800 00	Magnum, No. 46	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 47	10 1/2	10	800 00	Magnum, No. 47	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 48	10 1/2	10	800 00	Magnum, No. 48	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 49	10 1/2	10	800 00	Magnum, No. 49	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 50	10 1/2	10	800 00	Magnum, No. 50	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 51	10 1/2	10	800 00	Magnum, No. 51	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 52	10 1/2	10	800 00	Magnum, No. 52	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 53	10 1/2	10	800 00	Magnum, No. 53	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 54	10 1/2	10	800 00	Magnum, No. 54	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 55	10 1/2	10	800 00	Magnum, No. 55	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 56	10 1/2	10	800 00	Magnum, No. 56	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 57	10 1/2	10	800 00	Magnum, No. 57	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 58	10 1/2	10	800 00	Magnum, No. 58	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 59	10 1/2	10	800 00	Magnum, No. 59	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 60	10 1/2	10	800 00	Magnum, No. 60	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 61	10 1/2	10	800 00	Magnum, No. 61	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 62	10 1/2	10	800 00	Magnum, No. 62	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 63	10 1/2	10	800 00	Magnum, No. 63	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 64	10 1/2	10	800 00	Magnum, No. 64	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 65	10 1/2	10	800 00	Magnum, No. 65	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 66	10 1/2	10	800 00	Magnum, No. 66	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 67	10 1/2	10	800 00	Magnum, No. 67	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 68	10 1/2	10	800 00	Magnum, No. 68	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 69	10 1/2	10	800 00	Magnum, No. 69	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 70	10 1/2	10	800 00	Magnum, No. 70	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 71	10 1/2	10	800 00	Magnum, No. 71	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 72	10 1/2	10	800 00	Magnum, No. 72	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 73	10 1/2	10	800 00	Magnum, No. 73	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 74	10 1/2	10	800 00	Magnum, No. 74	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 75	10 1/2	10	800 00	Magnum, No. 75	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 76	10 1/2	10	800 00	Magnum, No. 76	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 77	10 1/2	10	800 00	Magnum, No. 77	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 78	10 1/2	10	800 00	Magnum, No. 78	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 79	10 1/2	10	800 00	Magnum, No. 79	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 80	10 1/2	10	800 00	Magnum, No. 80	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 81	10 1/2	10	800 00	Magnum, No. 81	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 82	10 1/2	10	800 00	Magnum, No. 82	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 83	10 1/2	10	800 00	Magnum, No. 83	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 84	10 1/2	10	800 00	Magnum, No. 84	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 85	10 1/2	10	800 00	Magnum, No. 85	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 86	10 1/2	10	800 00	Magnum, No. 86	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 87	10 1/2	10	800 00	Magnum, No. 87	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 88	10 1/2	10	800 00	Magnum, No. 88	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 89	10 1/2	10	800 00	Magnum, No. 89	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 90	10 1/2	10	800 00	Magnum, No. 90	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 91	10 1/2	10	800 00	Magnum, No. 91	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 92	10 1/2	10	800 00	Magnum, No. 92	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 93	10 1/2	10	800 00	Magnum, No. 93	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 94	10 1/2	10	800 00	Magnum, No. 94	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 95	10 1/2	10	800 00	Magnum, No. 95	10 1/2	10	800 00
Small	10 1/2	10	800 00	Small No. 96	10 1/2						

SUITABLE FOR SMALL OFFICES, AND WHICH ARE ALWAYS KEPT ON HAND AT THIS FOUNDRY.

at BRUCES NEW-YORK TYPE-FOUNDRY, No. 13 Chambers-street, NEW-YORK.

PRICES of Printing Types cast by GEORGE BRUCE'S SON & CO.,

THE AVERAGE SIZES, WEIGHTS, AND COST OF JOB FONTS, &c.

SUITABLE FOR SMALL OFFICES, AND WHICH ARE ALWAYS KEPT ON HAND AT THIS FOUNDRY.

Ornamented.				FONTS				Weights.				FONTS				Title Expanded.				FONTS				Weights.			
FONTS				WEIGHT.				COST.				FONTS				WEIGHT.				FONTS				WEIGHT.			
FONTS				WEIGHT.				COST.				FONTS				WEIGHT.				FONTS				WEIGHT.			
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Gold.	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00
Silver.	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00
Steel.	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00
Brass.	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...

REDUCED PRICES OF PRINTING PRESSES AND MATERIALS

In which we deal. For engravings and particular descriptions of some of them, see the end of the book. All other Presses and Materials not here enumerated for want of space, can be furnished at market prices.

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Per Doz.	Per Doz.	Per Doz.	Per Doz.	Per Doz.	Per Doz.	Per Doz.	Per Doz.	Per Doz.	Per Doz.	Per Doz.	Per Doz.	Per Doz.	Per Doz.	Per Doz.
...	...	...	...	...	...	...	...	...	...	...	...	...	...	...

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LONG-PRIMER, No. 20. (2-SICK.)

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constric tam jam omnium horum conscientia ten-

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\$ 1234567890 £ 1/2 3/4 5/8 3/16 1/8 3/8 5/16 7/8

ELEGY,

WRITTEN IN A COUNTRY CHURCH-YARD.

THE curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.
Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds;
Save that, from yonder ivy-mantled tower,
The moping owl does to the Moon complain
Of such as, wandering near her secret bower,
Molest her ancient solitary reign.

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PICA, No. 20. (2-SICK.)

(Of Modern Gothic Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus

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PLEASURES OF HOPE.

Eternal Hope! when yonder spheres sublime
Peaf'd their first notes to sound the march of Time,
Thy joyous youth began—but not to fade,—
When all the sister planets have decay'd;
When rapt in fire the realms of ether glow,
And Heaven's last thunder shakes the world below,
Thou, undismay'd, shalt o'er the ruins smile,
And light thy torch at Nature's funeral pile.

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SMALL-PICA, No. 20. (3-SICK.)

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Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vul-

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\$ 1234567890 £ 1/2 3/4 5/8 3/16 1/8 3/8 5/16 7/8

APOSTROPHE TO THE AMERICAN FLAG.

When Freedom, from her mountain height,
Unfurled her Standard to the air,
She tore the azure robe of night,
And set the stars of glory there;
She mingled with its gorgeous dyes
The milky baldrick of the skies,
And striped its pure, celestial white,
With streakings of the morning light;
Then, from his mansion in the sun,
She called her eagle Bearer down,
And gave into his mighty hand
The symbol of her chosen land!

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ENGLISH, No. 20. (1-SICK.)

(Of Modern Gothic Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilae, nihil ti-

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\$ 1234567890 £

THE HERMIT.

No flocks that range the valley free
To slaughter I condemn:
Taught by that Pow'r that pities me,
I learn to pity them:

But from the mountain's grassy side,
A guiltless feast I bring;
A scrip with herbs and fruits supplied,
And water from the spring.

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Printing Types cast by GEORGE BRUCES SON & CO.,

GREAT-PRIMER, No. 20.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigilæ, nihil timor populi, nihil

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ&

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ \$ 1234567890 £

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne

ABCDEFGHIJKL MNOPQRSTUVWXYZÆ&

DOUBLE SMALL-PIXA, No. 20.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præ

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ABCDEFGHIJKLMNOPQRSTUVWXYZÆ \$ 1234567890 £

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem

ABCDEFGHIJKL MNOPQSTUVÆ&

DOUBLE GREAT-PRIMER No. 20, ITALIC.

Quousque tanbem abutere, Catilina, patientia nostra? quamdiu nos etiam furor is

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at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

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CASES
AND JOINER WORK.

at Bruce's New-York Type-foundry, No. 18 Chambers-st., NEW-YORK.

LARGE-FACE SERIES.

Cast by **GEORGE BRUCE'S SON & CO., New-York,** expressly for Newspaper Machine Printing.
Composed with six to Pica leads and solid.

REVIEW, NO. 12. (CONT.)

THE ART OF PRINTING.

PUNTING is the art of *FREE* literary and pictorial argument facilitated by the directness of an original. The free-lance is usually termed "impressionism." The artist, according to the doctrine of what the art is divided into various branches, is principally mental. One, directly, and sometimes in relief, aerial, and other states, is perceived or engraved, paper, without, and, alone. The materials on which the impressions are taken are various. For literary purposes, that usually employed is the period of its introduction to literature appears to be but slightly in advance of that in which it had existed from almost as known antiquity. Such and stanzas, as a means of multiplying impressions, as in the earliest stages of civilization. Clay tablets, inscribed with a stamp bearing hieroglyphs in relief, have been found on the supposed site of ancient Babylon, of Geng, the progeny of King of Babel, and other cities of the East. The impression, as the Romans on their northern vessels and cities were, in fact, painted; and the letters on the natives, for markmen, there, are consequently favored.

[illegible]

MIXTON, NO. 13.

BROWN for marketing. His ill-fated 1961 "Continuum" was not *homina centis hominis*. Prescripts, in his view, are "not *homina centis hominis*," says that the Emperor Justinian, not being able to write his name, had a thin, smooth piece of board, thence, by the use of a stylus, the four letters of his name, J, U, S, T, I, N, I, A, N, were carved into it. The letters J, U, S, T, I, N, I, A, N, he laid on the board, and he pressed the point of his pen, which was dipped in red ink. By some the origin of printing is ascribed to the East, where it is said to have been practiced from a very early period. Marco Polo, who returned from China about 1295, was the first to introduce printing into Europe. He described the fabrication of printing blocks, the use of galleys, the stamping and varnishing process. A Persian work, published in 1327, speaks of printing as an art in common use. The first application of this art in the West was to the manufacture of PLAYING CARDS and devotional pictures, which were printed in Italy in the fifteenth century. Thereafter, the art of printing was introduced into England in 1477, and into France in 1486, as we see from the following list of the first printed books in these countries.

[illegible]

NONPAREIL NO. 19.

[illegible]

The earliest completed printed book was the ninth-century Arabic *Al-Kutub al-Milani*, or the *Millennium of Books*, written by the Muslim scholar, Ibn al-Nadim. In the tenth century, the Chinese printed the first book, the *Classic of the Mountains and Seas*, which was a collection of geographical and historical information. The first printed book in the West was the *Book of Hours*, a collection of prayers and devotional texts, printed in the fifteenth century. The first printed book in the Americas was the *Book of the Holy Scriptures*, printed in the sixteenth century. The first printed book in the world was the *Book of the Holy Scriptures*, printed in the sixteenth century.

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to
GEORGE BREWER & CO.,
No. 12 Chambers-street, N.Y.

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A d to Pica, Nonpareil and Pica, in founts of 24
weights of either size. Each font contains fourteen
different lengths, varying from 4 to 22 ems. Pica
10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22 ems. Pica.

4-1 US APT-14

[illegible][illegible][illegible][illegible]

CHRISTIAN ENGLISH NEWS—NEW YORK, CARLE, COLLIER, and Toner. Variable and precise, of all papers and translations, from various well known to many others. (CHRISTIAN ENGLISH NEWS, N.Y.)

[illegible]

HEAVY-FACE SERIES.

Cast by GEORGE BRUCE'S SON & Co., New-York, and shown in the style of Newspaper printing.
Composed with six to Pica leads and solid.

REVIEW, NO. 13. (3344.)

165009, 543. 17. (JAN.)

COMPART. SEC. 13.

DATE: 08-19

PAPER

[illegible][illegible]

Tensars of wool were used for shroves of the 14th century. The Greeks and Romans continued the use of waxed bark long after the use of polymers, leaves, and skins became dominant, framing their performances, also converted, into parchment bark. As far as we are aware they continued until the 14th century (The American Diplomatist, vol. 1, p. 493, 1901). The use of bark for writing and still adopted in the East. The Catalogue of the Smithsonian Library No. 47-26 is a specimen used in periphrastic sublimine in the Raita character, used in the island of Siam, on a long piece of bark folded up so as to represent a book. Also a specimen of writing on bark in India occurs in the same library. No. 21750, being a hollow letter in a piece of bark about two yards long, richly ornamented with gold. The people also in the Malay Islands used frequently with bark, with a waxed, covered with gold, and in the islands of the East, where they make pipes and pens from bark. The Smithsonian Library No. 33077 is a book of 36 leaves, extremely thin, painted on bark of *W.*

[illegible][illegible][illegible][illegible]

The two main purposes of the "Stocks and Bonds" section are to provide information on the performance of the market and to provide information on the performance of the individual stocks and bonds. The section is divided into two main parts: "Stocks" and "Bonds". The "Stocks" part is divided into "Market" and "Individual Stocks". The "Bonds" part is divided into "Market" and "Individual Bonds". The "Market" part provides information on the performance of the market as a whole, while the "Individual Stocks" and "Individual Bonds" parts provide information on the performance of specific stocks and bonds. The section is a valuable resource for investors who want to stay up-to-date on the performance of the market and individual securities.

[illegible][illegible]

Fig. 4d. Similar to Fig. 4b, but for the 1997-1998 season.

MEDIUM-FACE SERIES.

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INDEPENDENT, NOV. 14.

SUMMARY TABLE TYPE A

Where, when, and by whom [relativized] ...
 ...able type was first printed, it seems impossible to determine with any certainty. The claim to authorship here was limited to those of Laurentius, of Herten, of Münster, of Metz, and Guntter, of Wetzlar, of Strasbourg. Protestantism was also advanced in favor of Nikolaus Jansen at Vesoul, until it became clear that books were circulating before the date attributed to the earliest of his works. The claim on behalf of Jansen was further brought forward by Hainricus Julius many years after Couster's death, in his work entitled *Historia*, published at Leyden, January, 1672. The account (p. 283) is given by the historian on the authority of his uncle, Nicholas Gellius, who was a contemporary of the author. The type was printed in the town of Jeleniow. Type specimens, vol. i, p. 7, of the singular contracted form, which time has given rise, the very letters *laurensberg*, by Didius, his following letters *laurensberg* and *jauret*, his the following remarks (Type. Ad. ... Preliminary Description on early printing, and ornamental printing, (p. xxi, xi.)

[illegible]

UNION, NO. 10.

[illegible][illegible]

As an article published in *Indiana's* *Psychographic* (1910) attests, the pseudonym "L. A. Caxton" was used by the author of the passage on Mrs. Fox in the *Indiana* and the *Indianapolis* in 1909. The author of the passage on Mrs. Fox was not the same person as the author of the passage on Mrs. Fox in the *Indianapolis* in 1909. The author of the passage on Mrs. Fox in the *Indianapolis* in 1909 was not the same person as the author of the passage on Mrs. Fox in the *Indianapolis* in 1909.

NONPAREIL, JUL. 16,

[illegible]

* *Plaint* at length was obliged to have a friend from a neighboring town to help him with the manuscript. The manuscript arrived here last afternoon in consideration of the following invitation:—*Journal of the Canadian Literature*, art. *Ruby Plante*, by Bierman, vol. 3, p. 6, New-Quebec, 1891, p. 1940, vol. 5, p. 1941, vol. 6, p. 1942, vol. 7, p. 1943, vol. 8, p. 1944, vol. 9, p. 1945, vol. 10, p. 1946, vol. 11, p. 1947, vol. 12, p. 1948, vol. 13, p. 1949, vol. 14, p. 1950, vol. 15, p. 1951, vol. 16, p. 1952, vol. 17, p. 1953, vol. 18, p. 1954, vol. 19, p. 1955, vol. 20, p. 1956, vol. 21, p. 1957, vol. 22, p. 1958, vol. 23, p. 1959, vol. 24, p. 1960, vol. 25, p. 1961, vol. 26, p. 1962, vol. 27, p. 1963, vol. 28, p. 1964, vol. 29, p. 1965, vol. 30, p. 1966, vol. 31, p. 1967, vol. 32, p. 1968, vol. 33, p. 1969, vol. 34, p. 1970, vol. 35, p. 1971, vol. 36, p. 1972, vol. 37, p. 1973, vol. 38, p. 1974, vol. 39, p. 1975, vol. 40, p. 1976, vol. 41, p. 1977, vol. 42, p. 1978, vol. 43, p. 1979, vol. 44, p. 1980, vol. 45, p. 1981, vol. 46, p. 1982, vol. 47, p. 1983, vol. 48, p. 1984, vol. 49, p. 1985, vol. 50, p. 1986, vol. 51, p. 1987, vol. 52, p. 1988, vol. 53, p. 1989, vol. 54, p. 1990, vol. 55, p. 1991, vol. 56, p. 1992, vol. 57, p. 1993, vol. 58, p. 1994, vol. 59, p. 1995, vol. 60, p. 1996, vol. 61, p. 1997, vol. 62, p. 1998, vol. 63, p. 1999, vol. 64, p. 2000, vol. 65, p. 2001, vol. 66, p. 2002, vol. 67, p. 2003, vol. 68, p. 2004, vol. 69, p. 2005, vol. 70, p. 2006, vol. 71, p. 2007, vol. 72, p. 2008, vol. 73, p. 2009, vol. 74, p. 2010, vol. 75, p. 2011, vol. 76, p. 2012, vol. 77, p. 2013, vol. 78, p. 2014, vol. 79, p. 2015, vol. 80, p. 2016, vol. 81, p. 2017, vol. 82, p. 2018, vol. 83, p. 2019, vol. 84, p. 2020, vol. 85, p. 2021, vol. 86, p. 2022, vol. 87, p. 2023, vol. 88, p. 2024, vol. 89, p. 2025, vol. 90, p. 2026, vol. 91, p. 2027, vol. 92, p. 2028, vol. 93, p. 2029, vol. 94, p. 2030, vol. 95, p. 2031, vol. 96, p. 2032, vol. 97, p. 2033, vol. 98, p. 2034, vol. 99, p. 2035, vol. 100, p. 2036, vol. 101, p. 2037, vol. 102, p. 2038, vol. 103, p. 2039, vol. 104, p. 2040, vol. 105, p. 2041, vol. 106, p. 2042, vol. 107, p. 2043, vol. 108, p. 2044, vol. 109, p. 2045, vol. 110, p. 2046, vol. 111, p. 2047, vol. 112, p. 2048, vol. 113, p. 2049, vol. 114, p. 2050, vol. 115, p. 2051, vol. 116, p. 2052, vol. 117, p. 2053, vol. 118, p. 2054, vol. 119, p. 2055, vol. 120, p. 2056, vol. 121, p. 2057, vol. 122, p. 2058, vol. 123, p. 2059, vol. 124, p. 2060, vol. 125, p. 2061, vol. 126, p. 2062, vol. 127, p. 2063, vol. 128, p. 2064, vol. 129, p. 2065, vol. 130, p. 2066, vol. 131, p. 2067, vol. 132, p. 2068, vol. 133, p. 2069, vol. 134, p. 2070, vol. 135, p. 2071, vol. 136, p. 2072, vol. 137, p. 2073, vol. 138, p. 2074, vol. 139, p. 2075, vol. 140, p. 2076, vol. 141, p. 2077, vol. 142, p. 2078, vol. 143, p. 2079, vol. 144, p. 2080, vol. 145, p. 2081, vol. 146, p. 2082, vol. 147, p. 2083, vol. 148, p. 2084, vol. 149, p. 2085, vol. 150, p. 2086, vol. 151, p. 2087, vol. 152, p. 2088, vol. 153, p. 2089, vol. 154, p. 2090, vol. 155, p. 2091, vol. 156, p. 2092, vol. 157, p. 2093, vol. 158, p. 2094, vol. 159, p. 2095, vol. 160, p. 2096, vol. 161, p. 2097, vol. 162, p. 2098, vol. 163, p. 2099, vol. 164, p. 2100, vol. 165, p. 2101, vol. 166, p. 2102, vol. 167, p. 2103, vol. 168, p. 2104, vol. 169, p. 2105, vol. 170, p. 2106, vol. 171, p. 2107, vol. 172, p. 2108, vol. 173, p. 2109, vol. 174, p. 2110, vol. 175, p. 2111, vol. 176, p. 2112, vol. 177, p. 2113, vol. 178, p. 2114, vol. 179, p. 2115, vol. 180, p. 2116, vol. 181, p. 2117, vol. 182, p. 2118, vol. 183, p. 2119, vol. 184, p. 2120, vol. 185, p. 2121, vol. 186, p. 2122, vol. 187, p. 2123, vol. 188, p. 2124, vol. 189, p. 2125, vol. 190, p. 2126, vol. 191, p. 2127, vol. 192, p. 2128, vol. 193, p. 2129, vol. 194, p. 2130, vol. 195, p. 2131, vol. 196, p. 2132, vol. 197, p. 2133, vol. 198, p. 2134, vol. 199, p. 2135, vol. 200, p. 2136, vol. 201, p. 2137, vol. 202, p. 2138, vol. 203, p. 2139, vol. 204, p. 2140, vol. 205, p. 2141, vol. 206, p. 2142, vol. 207, p. 2143, vol. 208, p. 2144, vol. 209, p. 2145, vol. 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2198, vol. 263, p. 2199, vol. 264, p. 2200, vol. 265, p. 2201, vol. 266, p. 2202, vol. 267, p. 2203, vol. 268, p. 2204, vol. 269, p. 2205, vol. 270, p. 2206, vol. 271, p. 2207, vol. 272, p. 2208, vol. 273, p. 2209, vol. 274, p. 2210, vol. 275, p. 2211, vol. 276, p. 2212, vol. 277, p. 2213, vol.

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No. 133 Hamilton-street, N. Y.

ABOVING LAMAE AND SLIPS: 4 TYPE, A,
B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z, AA, AB, AC, AD, AE, AF, AG, AH, AI, AJ, AK, AL, AM, AN, AO, AP, AQ, AR, AS, AT, AU, AV, AW, AX, AY, AZ, BA, BB, BC, BD, BE, BF, BG, BH, BI, BJ, BK, BL, BM, BN, BO, BP, BQ, BR, BS, BT, BU, BV, BW, BX, BY, BZ, CA, CB, CC, CD, CE, CF, CG, CH, CI, CJ, CK, CL, CM, CN, CO, CP, CQ, CR, CS, CT, CU, CV, CW, CX, CY, CZ, DA, DB, DC, DD, DE, DF, DG, DH, DI, DJ, DK, DL, DM, DN, DO, DP, DQ, DR, DS, DT, DU, DV, DW, DX, DY, DZ, EA, EB, EC, ED, EE, EF, EG, EH, EI, EJ, EK, EL, EM, EN, EO, EP, EQ, ER, ES, ET, EU, EV, EW, EX, EY, EZ, FA, FB, FC, FD, FE, FF, FG, FH, FI, FJ, FK, FL, FM, FN, FO, FP, FQ, FR, FS, FT, FU, FV, FW, FX, FY, FZ, GA, GB, GC, GD, GE, GF, GG, GH, GI, GJ, GK, GL, GM, GN, GO, GP, GQ, GR, GS, GT, GU, GV, GW, GX, GY, GZ, HA, HB, HC, HD, HE, HF, HG, HH, HI, HJ, HK, HL, HM, HN, HO, HP, HQ, HR, HS, HT, HU, HV, HW, HX, HY, HZ, IA, IB, IC, ID, IE, IF, IG, IH, II, IJ, IK, IL, IM, IN, IO, IP, IQ, IR, IS, IT, IU, IV, IW, IX, IY, IZ, JA, JB, JC, JD, JE, JF, JG, JH, JI, JJ, JK, JL, JM, JN, JO, JP, JQ, JR, JS, JT, JU, JV, JW, JX, JY, JZ, KA, KB, KC, KD, KE, KF, KG, KH, KI, KJ, KK, KL, KM, KN, KO, KP, KQ, KR, KS, KT, KU, KV, KW, KX, KY, KZ, LA, LB, LC, LD, LE, LF, LG, LH, LI, LJ, LK, LL, LM, LN, LO, LP, LQ, LR, LS, LT, LU, LV, LW, LX, LY, LZ, MA, MB, MC, MD, ME, MF, MG, MH, MI, MJ, MK, ML, MM, MN, MO, MP, MQ, MR, MS, MT, MU, MV, MW, MX, MY, MZ, NA, NB, NC, ND, NE, NF, NG, NH, NI, NJ, NK, NL, NM, NN, NO, NP, NQ, NR, NS, NT, NU, NV, NW, NX, NY, NZ, OA, OB, OC, OD, OE, OF, OG, OH, OI, OJ, OK, OL, OM, ON, OO, OP, OQ, OR, OS, OT, OU, OV, OW, OX, OY, OZ, PA, PB, PC, PD, PE, PF, PG, PH, PI, PJ, PK, PL, PM, PN, PO, PP, PQ, PR, PS, PT, PU, PV, PW, PX, PY, PZ, QA, QB, QC, QD, QE, QF, QG, QH, QI, QJ, QK, QL, QM, QN, QO, QP, QQ, QR, QS, QT, QU, QV, QW, QX, QY, QZ, RA, RB, RC, RD, RE, RF, RG, RH, RI, RJ, RK, RL, RM, RN, RO, RP, RQ, RR, RS, RT, RU, RV, RW, RX, RY, RZ, SA, SB, SC, SD, SE, SF, SG, SH, SI, SJ, SK, SL, SM, SN, SO, SP, SQ, SR, SS, ST, SU, SV, SW, SX, SY, SZ, TA, TB, TC, TD, TE, TF, TG, TH, TI, TJ, TK, TL, TM, TN, TO, TP, TQ, TR, TS, TT, TU, TV, TW, TX, TY, TZ, UA, UB, UC, UD, UE, UF, UG, UH, UI, UJ, UK, UL, UM, UN, UO, UP, UQ, UR, US, UT, UY, UZ, VA, VB, VC, VD, VE, VF, VG, VH, VI, VJ, VK, VL, VM, VN, VO, VP, VQ, VR, VS, VT, VU, VV, VW, VX, VY, VZ, WA, WB, WC, WD, WE, WF, WG, WH, WI, WJ, WK, WL, WM, WN, WO, WP, WQ, WR, WS, WT, WU, WV, WW, WX, WY, WZ, XA, XB, XC, XD, XE, XF, XG, XH, XI, XJ, XK, XL, XM, XN, XO, XP, XQ, XR, XS, XT, XU, XV, XW, XX, XY, XZ, YA, YB, YC, YD, YE, YF, YG, YH, YI, YJ, YK, YL, YM, YN, YO, YP, YQ, YR, YS, YT, YU, YV, YW, YX, YY, YZ, ZA, ZB, ZC, ZD, ZE, ZF, ZG, ZH, ZI, ZJ, ZK, ZL, ZM, ZN, ZO, ZP, ZQ, ZR, ZS, ZT, ZU, ZV, ZW, ZX, ZY, ZZ.

No. 133 Hamilton-street, N. Y.

ACCEPTED: 5/10/11

EXAMPLE 4.10 CONTINUED

[illegible][illegible]

FOR BIDDING, TIME 9:00 AM ON MONDAY, MAY 14, 1990, 100 HAWAIIAN BLVD., NEW YORK, MAKE AN OFFER, SEALY BUT DELIVERY BY SPANISH with purchase—

[illegible]

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100% 90% 80% 70% 60% 50% 40% 30% 20% 10% 0%

 $(\frac{1}{2} = \text{SHR} - K_1)$

chromatin status regulates juvenile behavior. (A possible mechanism involves the regulation of juvenile behavior by chromatin status.)

regular, which have purple, which contains some
about the same time, which have a very different

BOURGEOIS.

BOURGEOIS, No. 13.

(2-NICK.)

13 Chambers-Street, New-York.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moventur? patere tua consilia non sentis? constrictam iam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vult: hic tamen vivit. Vivit! imo vero etiam in senatum venit: sit publici consilii particeps: notat et designat oculis ad eadem munusque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius

ABCEDEFGHIJKLMNOPQRSTU VWXYZ.E&E

ABCEDEFGHIJKLMNOPQRSTU VWXYZ.E&E

* 1234567890 & 11111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moventur? patere tua consilia non sentis? constrictam iam omnium horum conscientia teneri conjunctionem

ABCEDEFGHIJKLMNOPQRSTU VWXYZ.E&E

BOURGEOIS, No. 13.

(2-NICK.)

13 Chambers-Street, New-York.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moventur? patere tua consilia non sentis? constrictam iam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vult: hic tamen vivit. Vivit! imo vero etiam in senatum venit: sit publici consilii particeps: notat et designat oculis ad eadem munusque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius futurum ac tela vitemus. Ad mortem

ABCEDEFGHIJKLMNOPQRSTU VWXYZ.E&E

ABCEDEFGHIJKLMNOPQRSTU VWXYZ.E&E

* 1234567890 & 11111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moventur? patere tua consilia non sentis? constrictam iam omnium horum conscientia teneri conjunctionem

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BOURGEOIS, No. 14.

(2-NICK.)

14 Chambers-Street, New-York.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moventur? patere tua consilia non sentis? constrictam iam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vult: hic tamen vivit. Vivit! imo vero etiam in senatum venit: sit publici consilii particeps: notat et designat oculis ad eadem munusque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius

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* 1234567890 & 11111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moventur? patere tua consilia non sentis? constrictam iam omnium horum conscientia teneri conjunctionem

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BOURGEOIS, No. 16.

(3-NICK.)

16 Chambers-Street, New-York.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moventur? patere tua consilia non sentis? constrictam iam omnium horum conscientia teneri conjunctionem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vult: hic tamen vivit. Vivit! imo vero etiam in senatum venit: sit publici consilii particeps: notat et designat oculis ad eadem munusque nostrum. Nos autem viri fortes satisfacere reipublicae videmur, si istius futurum ac tela vitemus. Ad mortem

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ABCEDEFGHIJKLMNOPQRSTU VWXYZ.E&E

* 1234567890 & 11111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moventur? patere tua consilia non sentis? constrictam iam omnium horum conscientia teneri conjunctionem tuam non vides? quid

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LONG-PRIMER.

LONG-PRIMER, No. 13.

(3-NICK.)

(Of 12 1/2 x 1 1/2 Lines)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consilium videt: hic tamen vivit. Vivit!

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ABCDEFGHIJKLMNPOQRSTUVWXYZ.E&E

\$ 1234567890 & 1111111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consilium videt: hic tamen vivit. Vivit!

ABCDEFGHIJKLMNPOQRSTUVWXYZ.E&E

LONG-PRIMER, No. 14.

(3-NICK.)

(Of 12 1/2 x 1 1/2 Lines)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consilium videt: hic tamen vivit. Vivit! imo vero etiam tu

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ABCDEFGHIJKLMNPOQRSTUVWXYZ.E&E

\$ 1234567890 & 1111111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt?

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LONG-PRIMER, No. 15.

(3-NICK.)

(Of Compressed-face Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consilium videt: hic tamen vivit. Vivit!

ABCDEFGHIJKLMNPOQRSTUVWXYZ.E&E

ABCDEFGHIJKLMNPOQRSTUVWXYZ.E&E

\$ 1234567890 & 1111111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consilium videt: hic tamen vivit. Vivit!

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LONG-PRIMER, No. 16.

(2-NICK.)

(Of Medium-face Series)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consilium videt: hic tamen vivit. Vivit!

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ABCDEFGHIJKLMNPOQRSTUVWXYZ.E&E

\$ 1234567890 & 1111111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consilium videt: hic tamen vivit. Vivit!

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LONG-PRIMER, No. 19.

(3-NICK.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consilium videt: hic tamen vivit. Vivit!

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ABCDEFGHIJKLMNPOQRSTUVWXYZ.E&E

\$ 1234567890 & 1111111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigiliae, nihil timor populi, nihil consensus bonorum omnium, nihil hic munissimus habendi senatus locus, nihil horum ora vultusque moverunt?

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SMALL-PICA.

SMALL-PICA. No. 13.

(2-SICK.)

(Of Twenty-Six Series)

Quousque tandem abutere, Catilina, patientia nostra?
quandiu nos etiam furor iste tuus eludet? quem ad
finem sese effrenata iactabit audacia? nihilne te noc-
turnum presidium palatii, nihil urbis vigiliæ, nihil
timor populi, nihil consensus bonorum omnium, nihil
hic munissimus habendi senatus locus, nihil horum
ora vultusque movent? patere tua consilia non sen-
tis? constrictam jam omnium horum conscientia tene-
ri conjurationem tuam non vides? quid proxima,
quid superiore nocte egeris, ubi fueris, quos convocaveris,
quid consilii ceperis, quem nostrum ignorare

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\$ 1234567890 £ 1111111111

Quousque tandem abutere, Catilina, patientia nostra?
quandiu nos etiam furor iste tuus eludet? quem ad
finem sese effrenata iactabit audacia? nihilne te noc-
turnum presidium palatii, nihil urbis vigiliæ, nihil
timor populi, nihil consensus bonorum omnium, nihil
hic munissimus habendi senatus locus, nihil horum

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SMALL-PICA. No. 18.

(2-SICK.)

Quousque tandem abutere, Catilina, patientia nostra?
quandiu nos etiam furor iste tuus eludet? quem ad
finem sese effrenata iactabit audacia? nihilne te noc-
turnum presidium palatii, nihil urbis vigiliæ, nihil
timor populi, nihil consensus bonorum omnium, nihil
hic munissimus habendi senatus locus, nihil horum
ora vultusque movent? patere tua consilia non sen-
tis? constrictam jam omnium horum conscientia tene-
ri conjurationem tuam non vides? quid proxima,
quid superiore nocte egeris, ubi fueris, quos convocaveris,
quid consilii ceperis, quem nostrum ignorare arbitraris?

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\$ 1234567890 £ 1111111111

Quousque tandem abutere, Catilina, patientia nostra?
quandiu nos etiam furor iste tuus eludet? quem ad
finem sese effrenata iactabit audacia? nihilne te noc-
turnum presidium palatii, nihil urbis vigiliæ, nihil
timor populi, nihil consensus bonorum omnium, nihil
hic munissimus habendi senatus locus, nihil horum

ABCDEFGHIJKLMNPOQRSTUVWXYZ&

SMALL-PICA. No. 15.

(2-SICK.)

(Of Twenty-Six Series)

Quousque tandem abutere, Catilina, patientia nostra?
quandiu nos etiam furor iste tuus eludet? quem ad
finem sese effrenata iactabit audacia? nihilne te noc-
turnum presidium palatii, nihil urbis vigiliæ, nihil
timor populi, nihil consensus bonorum omnium, nihil
hic munissimus habendi senatus locus, nihil horum
ora vultusque movent? patere tua consilia non sen-
tis? constrictam jam omnium horum conscientia tene-
ri conjurationem tuam non vides? quid proxima,
quid superiore nocte egeris, ubi fueris, quos convocaveris,
quid consilii ceperis, quem nostrum ignorare

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\$ 1234567890 £ 1111111111

SMALL-PICA. No. 16.

(3-SICK.)

(Of Twenty-Six Series)

Quousque tandem abutere, Catilina, patientia nostra?
quandiu nos etiam furor iste tuus eludet? quem ad
finem sese effrenata iactabit audacia? nihilne te noc-
turnum presidium palatii, nihil urbis vigiliæ, nihil
timor populi, nihil consensus bonorum omnium, nihil
hic munissimus habendi senatus locus, nihil horum
ora vultusque movent? patere tua consilia non sen-
tis? constrictam jam omnium horum conscientia tene-
ri conjurationem tuam non vides? quid proxima,
quid superiore nocte egeris, ubi fueris, quos convocaveris,
quid consilii ceperis, quem nostrum ignorare arbitraris?

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\$ 1234567890 £ 1111111111

SMALL-PICA. No. 17.

(2-SICK.)

Quousque tandem abutere, Catilina, patientia nostra?
quandiu nos etiam furor iste tuus eludet? quem ad
finem sese effrenata iactabit audacia? nihilne te noc-
turnum presidium palatii, nihil urbis vigiliæ, nihil
timor populi, nihil consensus bonorum omnium, nihil
hic munissimus habendi senatus locus, nihil horum
ora vultusque movent? patere tua consilia non sen-
tis? constrictam jam omnium horum conscientia tene-
ri conjurationem tuam non vides? quid proxima,
quid superiore nocte egeris, ubi fueris, quos convocaveris,
quid consilii ceperis, quem nostrum ignorare arbitraris?
O tempora, o mores!

ABCDEFGHIJKLMNPOQRSTUVWXYZ&

ABCDEFGHIJKLMNPOQRSTUVWXYZ&E&

\$ 1234567890 £ 1111111111

PICA and ENGLISH.

PICA, No. 13.

(3-NICK.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam

ABCDEF GHIJ KLMNOPQRSTU VWXYZ

ABCDEF GHIJ KLMNOPQRSTU VWXYZ.E&E

\$ 1234567890 £ 1111111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima

PICA, No. 16.

(3-NICK.)

(Of Medium face type)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima

ABCDEF GHIJ KLMNOPQRSTU VWXYZ&

ABCDEF GHIJ KLMNOPQRSTU VWXYZ.E&E

\$ 1234567890 £ 1111111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima

PICA, No. 18.

(3-NICK.)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima

ABCDEF GHIJ KLMNOPQRSTU VWXYZ&

ABCDEF GHIJ KLMNOPQRSTU VWXYZ.E&E

\$ 1234567890 £ 1111111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima

ABCDEF GHIJ KLMNOPQRSTU VWXYZ&

ENGLISH, No. 16.

(Of Medium face type)

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima

ABCDEF GHIJ KLMNOPQRSTU VWXYZ

ABCDEF GHIJ KLMNOPQRSTU VWXYZ.E&E

\$ 1234567890 £ 1111111111

ENGLISH, No. 19.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima

ABCDEF GHIJ KLMNOPQRSTU VWXYZ

ABCDEF GHIJ KLMNOPQRSTU VWXYZ.E&E

\$ 1234567890 £ 1111111111

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum praesidium palatii, nihil urbis vigilie, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima

ABCDEF GHIJ KLMNOPQRSTU VWXYZ.E&E

GREAT-PRIMER. No. 3.

Quousque tandem abutere, Catilina,
patientia nostra? quamdiu nos etiam
furor iste tuus eludet? quem ad finem
sese effrenata jactabit audacia? nihilne
te nocturnum præsidium palatii,
nihil urbis vigilie, nihil timor populi,
nihil consensus bonorum omnium, ni-

ABCDEFGHIJKLMOPQRSTU

§ 1234567890 & ¹¹¹¹²³³⁵⁷₂₃₄₅₃₄₈₈₈

Quousque tandem abutere, CATIL

DOUBLE SMALL-PICA. No. 3.

Quousque tandem abutere, Catilina,
patientia nostra? quamdiu
nos etiam furor iste tuus eludet?
quem ad finem sese effrenata
jactabit audacia? nihilne te noc-
turnum præsidium palatii, nihil

ABCDEFGHIJKLMNOP

1234567890

DOUBLE ENGLISH. No. 3.

Quousque tandem abutere, Catilina, patientia
nostra? quamdiu nos etiam furor iste tuus elu-
det? quem ad finem sese effrenata jactabit aud-
acia? nihilne te nocturnum præsidium palatii,
nihil urbis vigilie, nihil timor populi, nihil con-

ABCDEFGHIJKLMNOPQ 457890

DOUBLE GREAT-PRIMER. No. 3.

Quousque tandem abutere, Catilina,
patientia nostra? quamdiu nos etiam
furor iste tuus eludet? quem ad finem
sese effrenata jactabit audacia? nihilne

ABCDEFGHIJKLMNO 1853

FOUR-LINE PICA, No. 3.

This handsome Series!
1865 Printing Offices.
DESIDERATUM

SIX-LINE PICA, No. 3.

light-faced types
ROMANS 358

NINE-LINE PICA, No. 3.

Netherland
MOTH 35

GREAT-PRIMER, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos

ABCDEFGHIJKL 1865

Quousque tandem abutere, Catili-

PARAGON, No. 1.

Quousque tandem abutere, Catilina, patientia nostra?

ABCDEFGHI 1865

Quousque tandem abutere,

DOUBLE SMALL-PICA, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad

ABCDEFGHIJKLM 1234567890

Quousque tandem abutere, Catilina, patientia nostra?

DOUBLE PICA, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste

ABCDEFGHIJKMNO 12345

Quousque tandem abutere, Catilina, pati-

DOUBLE ENGLISH, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam

ABCDEFGHIJKL 12345

Quousque tandem abutere, Catilina,

DOUBLE COLUMNIAN, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos

ABCDEFGHIJKL 1234

Quousque tandem abutere, Catili

DOUBLE GREAT-PRIMER, No. 1.

Quousque tandem abutere, Catilina, patientia nostra? quamdi

ABCDEFGHIJK 1234

Quousque tandem abutere, CA

DOUBLE PARAGON, No. 1.

**Quousque tandem abutere
Catilina, patientia nostra**

ABCDEFGH 1234

Quousque tandem ABUT

CANON, No. 1.

**Quousque tande
m abutere, Catil**

ABDEF 1865

Quousque CAT

Printing Types cast by GEORGE BRUCE'S SON & CO.,

FOUR-LINE PICA, No. 1.

Washington's
PRESID 165
Manufacture

FIVE-LINE PICA, No. 1.

Enraptures
REPUB 65
Harmonist

SEVEN-LINE PICA, No. 1.

manifest
MURIT

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

GREAT-PRIMER, No. 2.

Quousque tandem abutere, Catilina,
patientia nostra? quamdiu nos eti-
am furor iste tuus eludet? quem ad
finem sese effrenata jactabit auda-
cia? nihilne te nocturnum præsidii-

ABCDE \$12345,£ 111123357
23434343333
Quousque tandem abutere, CATIL

DOUBLE SMALL-PICA, No. 2.

Quousque tandem abutere,
Catilina, patientia nostra?
quamdiu nos etiam furor
iste tuus eludet? quem ad

ABCDEFGH \$12345 £
Quousque tandem ABUTE,

DOUBLE ENGLISH, No. 2.

Quousque tandem abutere, Catilina, pati-
entia nostra? quamdiu nos etiam furor iste
ABCDEFGHIJKLMN OP 1234567890
Quousque tandem abutere, CATILINA,

DOUBLE GREAT-PRIMER, No. 2.

Quousque tandem abutere, Catili-
na, patientia nostra? quamdiu nos
ABCDEFGHIJKLMN 12345
Quousque tandem abutere, CATIL

CASE, No. 2.

Quousque tandem abutere
Catilina, patientia nostra?
ABCEFGHIJ 1865

A new series of type
suitable for posters
cast by BRUCE,
September, 1868.

cast metal type
made by
BRUCE, 1868

This is
METAL
cheap type
BRUCE'S
1868.

Cast on a slanting body so that no letter overhangs: they are, therefore, as strong as Roman type.

*Cast metal type
manufactured
by BRUCE, on
a slanting body
NEW-YORK.
1868.*

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE DIAMOND, No. 1. 18¹/₂ 18¹/₂

**MATT. MORAVUS, FIRST PRINTER
IN GENOA, 1474.**

TWO-LINE PEARL, No. 1. 18¹/₂ 18¹/₂

**J. VASQUEZ, FIRST PRINTER
IN TOLEDO, 1486.**

TWO-LINE AGATE, No. 1. 18¹/₂ 18¹/₂

**SWEYNHEIM & PANNARTZ,
IN ROME, 1467.**

TWO-LINE NONPAREIL, No. 1. 18¹/₂ 18¹/₂

**JOHN & THOS. BORCHARD,
IN HAMBURG, 1491.**

TWO-LINE MINDON, No. 1. 18¹/₂ 18¹/₂

**BALTHAZ. AZZOGUIDI
BOLOGNA, 1471.**

TWO-LINE BREVIER, No. 1. 18¹/₂ 18¹/₂

**PHILIP DE LAVAGNA
IN MILAN, 1469.**

TWO-LINE BURGESS, No. 1. 18¹/₂ 18¹/₂

NUREMBERG, 1470

TWO-LINE LONG-PRIMER, No. 1. 18¹/₂ 18¹/₂

GRENADA, 1497.

TWO-LINE SMALL-PRIM, No. 1. 18¹/₂ 18¹/₂

WINTERBERG, VIENNA, 1482.

TWO-LINE PRIM, No. 1. 18¹/₂ 18¹/₂

A PRESS, IN MEXICO, 1569.

TWO-LINE ENGLISH, No. 1. 18¹/₂ 18¹/₂

A PRESS, IN LIMA, 1590.

TWO-LINE COLUMBIAN, No. 1. 18¹/₂ 18¹/₂

CAMBRIDGE, MS. 1639

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-ST., NEW-YORK.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE DIAMOND, No. 2. ²⁷/₁₆ 18 1/2

ALDUS MANUTIUS, PRINTER, OF VENICE.
BORN, 1449. DIED, 1515.

TWO-LINE AGATE, No. 2. ²⁷/₁₆ 18 1/2

ALDUS, JUNIOR, SON OF PAUL.
BORN, 1547. DIED, 1597.

TWO-LINE MIXON, No. 2. ²⁷/₁₆ 18 1/2

B. FRANKLIN. BORN 1706.

TWO-LINE PEARL, No. 2. ²⁷/₁₆ 18 1/2

PAUL MANUTIUS, 3RD SON OF ALDUS.
BORN, 1512. DIED, 1574.

TWO-LINE NONPAREIL, No. 2. ²⁷/₁₆ 18 1/2

JOHN BAPTIST BODONI, ITALY.
BORN, 1740. DIED, 1813.

TWO-LINE BREVIEW, No. 2. ²⁷/₁₆ 18 1/2

FRANKLIN, DIED 1790.

TWO-LINE BOURGEOIS, No. 2. ²⁷/₁₆ 18 1/2

CHRISTIAN WECHEL, OF PARIS, DIED 1581.

TWO-LINE LONG-PRIMER, No. 2. ²⁷/₁₆ 18 1/2

JOHN FROBEN, OF BASLE.....DIED 1527.

TWO-LINE SMALL-PICA, No. 2. ²⁷/₁₆ 18 1/2

C. STANHOPE BORN 1753, DIED 1816.

TWO-LINE PICA, No. 2. ²⁷/₁₆ 18 1/2

THOS. C. HANSARD, DIED 1833.

TWO-LINE ENGLISH, No. 2. ²⁷/₁₆ 18 1/2

LUKE HANSARD, DIED 1828.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET, NEW-YORK.

TWO-LINE DIAMOND, No. 3. No. 3.
10. 12m

JOANNES SENSENSCHMIDT, FIRST PRINTER
IN NUREMBERG, 1470.

TWO-LINE PEARL, No. 4. No. 4.
10. 12m

SAMUEL ZORBA AND RUBAN ELIEZER,
IN LISBON, 1489.

TWO-LINE NONPAREIL, No. 3. No. 3.
10. 12m

JOHN FABRI & JOHN DE PETRO,
IN TURIN, 1474.

TWO-LINE MINION, No. 4. No. 4.
10. 12m

A. PORTIGLIA, PARMA, 1472.

TWO-LINE BREVIER, No. 4. No. 4.
10. 12m

U. ZELL, COLOGNE, 1467.

TWO-LINE PEARL, No. 3. No. 3.
10. 12m

JOHANNES SNELL, FIRST PRINTER IN
STOCKHOLM. 1483.

TWO-LINE AGATE, No. 3. No. 3.
10. 12m

M. DE LA TALLE AND B SEGURA,
IN SEVILLE, 1477

TWO-LINE MINION, No. 3. No. 3.
10. 12m

GOTHOFRID. DE GHEMEN
IN COPENHAGEN, 1493.

TWO-LINE BREVIER, No. 3. No. 3.
10. 12m

SCHOBSE, MUNICH, 1500

TWO-LINE BOURDEIN, No. 3. No. 3.
10. 12m

M. BRAND, LEIPSIC, 1481.

TWO-LINE SMALL-PICA, No. 3. No. 3.
10. 12m

ALBERT PFISTER, BAMBERG, 1461.

TWO-LINE AGATE, No. 7. No. 7.
10. 12m

BERNARD CENNINI AND SONS, FIRST PRINTERS IN FLORENCE, 1471.

TWO-LINE NONPAREIL, No. 7. No. 7.
10. 12m

BERNARDUS RICHEL & BERTHOLDUS RODT, PRINTERS, BASLE, 1474

TWO-LINE MINION, No. 7. No. 7.
10. 12m

FRATRES VITÆ COMMUNIS, PRINTERS, BRUSSELS, 1476.

TWO-LINE BREVIER, No. 7. No. 7.
10. 12m

NICOLAUS SPINDELAER, PRINTER, BARCELONA, 1475.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE AGATE, No. 5.

7th

CHRISTOPHER PLANTIN, ANTWERP,
"KING OF PRINTERS." 1514...1589.

TWO-LINE MIXION, No. 5.

9th 10th

ALBT. DÜRER, ENGRAVER,
NUREMBERG. 1471...1528.

TWO-LINE NONPAREIL, No. 5.

12th

PLANTIN HAD 3 OFFICES...AT
ANTWERP, LEYDEN, PARIS.

TWO-LINE BREVIER, No. 5.

12th

WM. BULMER, PRINTER.
LONDON. 1757...1830.

TWO-LINE BOURGEOIS, No. 5.

15th 16th

JNO. BASKERVILLE, OF ENGLAND, PRINTER AND
TYPE-FOUNDER. BORN 1706. DIED 1775.

TWO-LINE LONG-PRIMER, No. 5.

18th 19th

WILLIAM CASLON, A TYPE-FOUNDER, OF
LONDON. BORN 1692. DIED 1766.

TWO-LINE SMALL-PICA, No. 5.

22th

ALEXANDER WILSON, TYPE-FOUNDER,
GLASGOW, BORN 1714.

TWO-LINE PICA, No. 5.

24th

THOS. RUDDIMAN, EDINBURGH.
BORN 1674. DIED 1754.

TWO-LINE ENGLISH, No. 5.

24th

WM. BOWYER, JR. PRINTER,
LONDON, 1699...1777.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-ST., NEW-YORK.

TWO-LINE PEARL, No. 6. $\frac{1}{2} \frac{1}{2} \frac{1}{2}$

HANS HOLBEIN, OF HOLLAND,
ARTIST, AND WOOD ENGRAVER,
DIED 1552.

TWO-LINE MINDEN, No. 6. $\frac{1}{2} \frac{1}{2} \frac{1}{2}$

ANDREW FOULIS,
OF GLASGOW, PRINTER.
BORN 1712, DIED 1774.

TWO-LINE NONPAREIL, No. 6. $\frac{1}{2} \frac{1}{2} \frac{1}{2}$

ANTHONY KOBURGER,
NUREMBERG, CELEBRATED
PRINTER, DIED 1513.

TWO-LINE BREVIER, No. 6. $\frac{1}{2} \frac{1}{2} \frac{1}{2}$

ROBERT FOULIS,
HIS BROTHER, BORN
1707, DIED 1776.

TWO-LINE ROBINSON, No. 6. $\frac{1}{2} \frac{1}{2} \frac{1}{2}$

CLAUDE GARAMOND, OF PARIS,
CELEBRATED AS THE FATHER OF LETTER-
FOUNDERS, DIED 1561.

TWO-LINE LONG-PRIMER, No. 6. $\frac{1}{2} \frac{1}{2} \frac{1}{2}$

THOS. BEWICK, OF ENGLAND, REVIVER
OF ENGRAVING ON WOOD. 1753...1828.

TWO-LINE SMALL-PICA, No. 6. $\frac{1}{2} \frac{1}{2} \frac{1}{2}$

J. RIVINGTON, OF NEW-YORK, KING'S
PRINTER, DIED 1802.

TWO-LINE PICA, No. 6. $\frac{1}{2} \frac{1}{2} \frac{1}{2}$

WM. BRADFORD, FIRST PRINTER
IN NEW-YORK CITY, 1693.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

TWO-LINE DIAMOND CONDENSED, No. 3. 12 1/2
FRANÇOIS DIDOT, SYNDIC OF BOOKSELLERS, BORN, 1713.
WAS THE FIRST OF A FAMOUS LINE OF TYPE-FOUNDERS,
PRINTERS, PUBLISHERS AND PAPER-MAKERS.

TWO-LINE NONPAREIL CONDENSED, No. 3. 12 1/2
PIERRE FRANÇOIS DIDOT
WAS FAMOUS BOTH AS A PRINTER AND A
PAPER-MAKER. 1732.....1795.

TWO-LINE PEARL CONDENSED, No. 3. 12 1/2
FRANÇOIS AMBROISE DIDOT, CELEBRATED
TYPE-FOUNDER, AND ACCURATE PRINTER OF THE
CLASSICS, 1730...1804.

TWO-LINE BREVIER CONDENSED, No. 3. 12 1/2
HENRI DIDOT, TYPE-FOUNDER.
ABOUT 1800, CAST A FONT OF SEMI-
NONPAREIL BODY.

TWO-LINE LONG-PRIMER CONDENSED, No. 3. 12 1/2
S. L. DIDOT, SON OF PIERRE, A NOTABLE PAPER-MAKER IN 1790

TWO-LINE PICA CONDENSED, No. 3. 12 1/2
PIERRE DIDOT, SON OF FRANÇOIS, PRINTER, 1760..1853

TWO-LINE ENGLISH CONDENSED, No. 3. 12 1/2
FIRMIN DIDOT, PRINTER, SCHOLAR, PUBLICIST, 1764. 1836

TWO-LINE GREAT-PRIMER CONDENSED, No. 3. 12 1/2
A. FIRMIN DIDOT, BORN 1790. HYACINTHE, 1794

TWO-LINE BREVIER EXTRA-CONDENSED. 12 1/2
FIRMIN DIDOT FRÈRES, IN 1859, CONSUMED DAILY, IN THEIR PRINTING OFFICE 140 REAMS OF PAPER.

TWO-LINE PICA EXTRA-CONDENSED. 12 1/2
LOUIS ROBERT, OF FRANCE, IN 1798, MADE PAPER BY MACHINERY.

TWO-LINE PARAGON EXTRA-CONDENSED. 12 1/2
M. FOURDRINIER SPENT £60,000 ON PAPER MACHINES.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-ST., NEW-YORK.

TWO-LINE PEARL CONDENSED, No. 4. 72

LOUIS ELZEVR, OF LEYDEN, THE FOUNDER
OF AN ILLUSTRIOUS FAMILY OF SCHOLARS AND
PRINTERS, BORN 1540. DIED 1617.

TWO-LINE BREVIER CONDENSED, No. 4. 122

LOUIS ELZEVR II. IN 1590,
PRINTED AT THE HAGUE. HE
DIED THERE IN 1621.

TWO-LINE NONPAREIL CONDENSED, No. 4. 121

MATTHEUS ELZEVR,
SON OF, AND SUCCESSOR TO LOUIS OF
LEYDEN, DIED IN 1640.

TWO-LINE BOURGEOIS CONDENSED, No. 4. 122

G. ELZEVR OF LEYDEN, AND
JOOST OF UTRECHT,
WERE SONS OF 1ST LOUIS.

TWO-LINE LONG-PRIMER CONDENSED, No. 4. 122

BONAVENTURE ELZEVR AND ABRAHAM ELZEVR
WERE CO-PARTNERS IN 1626. BOTH DIED IN 1652.

TWO-LINE SMALL-PICA CONDENSED, No. 4. 122

JAN AND DANIEL ELZEVR SUCCEEDED TO THE
BUSINESS IN 1642.

TWO-LINE PICA CONDENSED, No. 4. 122

LOUIS III. AND DANIEL, HIS COUSIN, WERE
CO-PARTNERS, 1654-1670.

TWO-LINE ENGLISH CONDENSED, No. 2. 122

DANIEL ELZEVR DIED IN 1680.

TWO-LINE GREAT-PRIMER CONDENSED, No. 2. 122

THE ELZEVIRS...1213 BOOKS.

TWO-LINE DIAMOND CONDENSED, No. 2. 10 1/2
10 1/2

HENRY STEPHENS, OF PARIS,
FIRST OF A FAMILY OF SCHOLARLY PRINTERS, WAS BORN 1460,
DIED 1520. COMMENCED TO PRINT IN 1502.

TWO-LINE PEARL CONDENSED, No. 2. 10 1/2
10 1/2

CHARLES STEPHENS, SON OF HENRY,
PHYSICIAN AND SAVAN, BORN IN PARIS 1505, DIED 1564.

TWO-LINE BREVIER CONDENSED, No. 2. 10 1/2
10 1/2

HENRY STEPHENS, II. DIED 1598.

TWO-LINE LONG-PRIMER CONDENSED, No. 2. 10 1/2
10 1/2

ANTHONY STEPHENS, 1674.

TWO-LINE PEARL CONDENSED, No. 1. 10 1/2
10 1/2

ROBERT STEPHENS, SON OF HENRY,
A GREAT SCHOLAR AND AUTHOR, WAS BORN IN PARIS
1503. DIED AT GENEVA, 1559.

TWO-LINE NONPAREIL CONDENSED, No. 2. 10 1/2
10 1/2

ROBERT STEPHENS
PRINTED 11 EDITIONS OF THE BIBLE.

TWO-LINE BREVIER CONDENSED, No. 1. 10 1/2
10 1/2

PAUL STEPHENS, DIED IN 1627.

TWO-LINE PICA CONDENSED, No. 2. 10 1/2
10 1/2

A PRINTER 50 YEARS.

TWO-LINE COLUMBIAN CONDENSED. 10 1/2
10 1/2

R. STEPHENS PRINTED 393 BOOKS.

FOUR-LINE PICA CONDENSED, No. 2. 10 1/2
10 1/2

DISPATCH

FIVE-LINE PICA CONDENSED, No. 2. 10 1/2
10 1/2

HERALD

SIX-LINE PICA CONDENSED, No. 2. 10 1/2
10 1/2

REPUBLICAN.

EIGHT-LINE PICA CONDENSED, No. 2. 10 1/2
10 1/2

DEMOCRAT.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET, NEW-YORK.

Printing Types cast by George Bruce & Co.,



DOUBLE SMALL-PICA SCRIPT.

16 Lines of
12, 14, 16, 18, 20.

This Double Small-Pica Script, which has long been celebrated, was cut by George Bruce, and the first Patent under the Act of Congress, entitled "An Act in addition to an Act to promote the progress of the Useful Arts, and to protect all acts and parts of acts heretofore made for that purpose," approved August 29, 1842, was granted to him for it, as a new design. A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

GREAT-PRIMER SCRIPT.

16 Lines of
12, 14, 16, 18, 20.

We hold these truths to be self-evident; that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed. That whenever any form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to substitute new Government, laying its foundation on such principles,

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 1234567890

ENGLISH SCRIPT.

16 Lines of
12, 14, 16, 18, 20.

We hold these truths to be self-evident, that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 1853

PICA SCRIPT.

16 Lines of
12, 14, 16, 18, 20.

We hold these truths to be self-evident; that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness; that to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed; that whenever any form of Government becomes destructive of

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 1234567890

DOUBLE SMALL-PICA RUNNING HAND.

16 Lines of
12, 14, 16, 18, 20.

In this impression we present a Specimen of our Double Small-Pica Running Hand, an imitation of Writing, intended to enable the Letter Press Printer to execute Cards, Circulars, and many other Jobs, which for the want of Type of this character have heretofore been sent to the Lithographic and Copypaper Printers. Although the face of this type is at a very great angle, it is cast on a square body, the long letters being supported by a kern, etc.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 1854

at Bruce's New York Type-foundry, No. 13 Chambers-st. New York.

Printing Types cast by George Bruce's Son & Co.,



DOUBLE GREAT-PRIMER COPPERPLATE SCRIPT, No. 1.

10 x 12 pt. 12

Wishing to supply a Letter suitable for
Bill-heads, Notes, Drafts and Circulars, in which
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z



DOUBLE GREAT-PRIMER COPPERPLATE SCRIPT, No. 2.

10 x 12 pt. 12

Perceiving that my Double Great-Primer
Copperplate Script is so great a favorite as to be
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z



CANON COPPERPLATE SCRIPT, No. 1.

10 x 12 pt. 12

This Copperplate Script
challenges admiration for its beauty. I
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z



CANON COPPERPLATE SCRIPT, No. 2.

10 x 12 pt. 12

These plain capitals are une-
qualed, and with the same lower case
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

21 Great St. New York, Sept. 1861, George Bruce's Son & Co., New York.

Printing Types cast by George & Co's Pen & Ink



GREAT-PRIMER COPPERPLATE SCRIPT.

By order of
H. W. & Co.

This great success achieved by my Copperplate Script of Double Small-Pica size, patented Dec. 2, 1856, has induced me to cut this Great-Primer letter, in a somewhat similar style, but I have deemed it advisable in this smaller size to omit ornamental flourishes. It will be found a very desirable letter for Circulars, Invitations, Cards, and
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 1234567890



DOUBLE SMALL-PICA COPPERPLATE SCRIPT.

By order of
H. W. & Co.

Its lively character, versatility of ornament, and perfect adaptation to every kind of Printing, will, it is hoped, make it a favorite in every job office. It may be used ornamentally with the
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 1234



DOUBLE ENGLISH ITALIAN SCRIPT.

By order of
H. W. & Co.

"Universal satisfaction, having been expressed by the Letterpress Printers with my three sizes of Copperplate Script already presented to their attention, we have now
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 1234

DOUBLE ENGLISH NOTARIAL.

By order of
H. W. & Co.

This new face smites most triumphantly upon its brother types in the printing office, and is welcomed with "a happy new year!" as the first addition to their series for 1861.
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 1

DOUBLE SMALL-PICA ITALIAN SECRETARY.

By order of
H. W. & Co.

Another novelty presents itself to be noticed by the Typographic Fraternity, and, like the Calligraphs and Breviers which I cast, has no harned letters. Geo. Elmer.
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & 1234

at George's New York Type-foundry, 12 Chambers-st.

Printing Types cast by George Bruce's Letter-Case

DOUBLE PICA GRAPHOTYPE.

See Specimen of
No. 10, 11, 12, 13.

The lower case of this font is cut in a more round style than any other Script font in this book, and besides the flourished capitals 12 other capitals are furnished of a plainer description, rendering the letter a very desirable addition to Printing Offices.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

DOUBLE GREAT-PRIMER GRAPHOTYPE.

See Specimen of
No. 14, 15, 16, 17.

New-York, Nov. 15, 1865.

\$12,345,678.90

At sight I will deliver to the order of the
Printers of the United States, as much Type, Ink, Presses, Cases
and other Printing Materials as they wish to pay for.

George Bruce.

PICA TITLE SCRIPT.

See Specimen of
No. 18, 19, 20, 21.

On the 5th day of March 1866, this specimen of Pica Title Script was issued for the first time, and makes the third
size of this series of letters, the other sizes being Double Small-Pica and Great-Primer.

GREAT-PRIMER TITLE SCRIPT.

See Specimen of
No. 22, 23, 24, 25.

John Hancock's request to reproduce his hand-writing in printing types on Double
Small-Pica and Great-Primer bodies, has faithfully been complied with, and it is
now incumbent on patriotic Job Printers to supply themselves with fonts, that the

DOUBLE SMALL-PICA TITLE SCRIPT.

See Specimen of
No. 26, 27, 28, 29.

I have witnessed with much gratification the appreciation of Mrs.
Madison's handwriting which you presented in type to the Amer-
ican people, and at the suggestion of the Signers of the Declaration

of Bruce's New-York Type Foundry, 12 Chambers-street, New-York

Printing Types cast by George Bruce's Son & Co.,

GREAT-PRIMER SCRIPT, No. 2.

See Table of
12, 1875, No. 2.

It is expressly stipulated that the articles named in this Bill of Lading shall be at the risk of the owner, shipper, or consignee thereof, as soon as delivered from the tackle of the steamer in the approved Port of New Orleans, and they shall be received by the Consignee thereof, package by package as so delivered, and if not taken away without

A B C D E F G H I J K L M N O P Q R S T U V W X 1865

DOUBLE SMALL-PICA SCRIPT, No. 2.

See Table of
12, 1875, No. 2.

Lawful money of the United States, to them in hand paid, by the said party of the second part, at or before the ensenting and delivery of these presents, the receipt whereof is hereby acknowledged, and the said party of the second part, his heirs, executors and

A B C D E F G H I J K L M N O P Q R S T 1865

DOUBLE ENGLISH SCRIPT, No. 2.

See Table of
12, 1875, No. 2.

Sixty days after Sight, please Pay to the Order of Mr. George Bruce, Three hundred and two thousand eight hundred Dollars and sixty-five cents.

A B C D E F G H I J K L M N O P 1865

DOUBLE GREAT-PRIMER SCRIPT, No. 2.

See Table of
12, 1875, No. 2.

This is to Certify, that George Bruce is entitled to Forty-seven Shares in the Capital Stock of the New York and Liverpool

A B C D E F G H I J K L M N O P 1865

MERIDIAN SCRIPT, No. 2.

See Table of
12, 1875, No. 2.

Printing-presses, Ink, Sticks, Cases, Stones, &c. can be Bought of George Bruce, Type-founder, New York.

at Bruce's New-York Type-foundry, No. 13 Chambers-St., New-York.

Printing Types cast by George Truce's Son & Co.,

DOUBLE SMALL-PICA ITALIAN SCRIPT.

NEW YORK

New York, October, 1, 1868.

Messrs. Brothers,

We again have the pleasure of calling to your notice the great number of new Fancy Fonts, and also some Beauties contained in this *Abridged Specimen Book*, and flatter ourselves that the beauty and novelty of the articles will draw forth your liberal orders.

Yours all, etc.,

Geo. Truce's Son & Co.

DOUBLE GREAT-PRIMER ITALIAN SCRIPT.

NEW YORK

The most complete assortment of Script in the World always on hand at
Truman, New York Type Foundry, October, 1868

MERIDIAN ITALIAN SCRIPT.

NEW YORK

Printers supplied with large or small Fonts for Cash only,
10 Chambers Street, New York, October, 1868.

MERIDIAN ORNAMENTED SCRIPT.

NEW YORK

Respected Father of America.

To Messrs. Dr. L. Day to the Press of
Friends is to certify, \$4000.

at Truce's Son & Co., 10 Chambers Street, New York

Printings Types cast by George Bruce's Son & Co

DOUBLE SMALL-PICA CALIGRAPH.

12 1/2 x 12 1/2

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z and Figures \$ 12 S

DOUBLE PICA CALIGRAPH.

12 1/2 x 12 1/2

We hold these truths to be self-evident: that all Men are created equal; that they are endowed with certain unalienable Rights; that among these are Life, Liberty, and the pursuit

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z and Figures \$ 5678 S

DOUBLE ENGLISH CALIGRAPH.

12 1/2 x 12 1/2

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men deriving their just powers from the consent of the

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z and Figures \$ 5678 S

CANON CALIGRAPH.

12 1/2 x 12 1/2

We hold these truths to be self-evident: That all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of

A B C D E F and Dr Cr & Co 12 1/2 x 12 1/2 \$ 1835 S

at Bruce's New-York Type-foundry, No. 15 Chambers-st., New-York.

Printing Types cast by George Bruce's New York Co.,

DOUBLE SMALL-PICA BOND.

10 and 12
pt. 10, 12, 14

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; That among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z S 1234 E

DOUBLE PICA BOND.

10 and 12
pt. 10, 12, 14

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z S 1234 E

PICA SECRETARY.

10 and 12
pt. 10, 12, 14

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving

A B C D E F G H I J K L M N O P Q R S 1234 E

ENGLISH SECRETARY.

10 and 12
pt. 10, 12, 14

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That

A B C D E F G H I J K L M N O P Q R S 1234 E

GREAT-PRIMER SECRETARY.

10 and 12
pt. 10, 12, 14

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent of the governed. That whenever any form of Government becomes

A B C D E F G H I J K L M N O P Q R S 1234 E

DOUBLE SMALL-PICA SECRETARY.

10 and 12
pt. 10, 12, 14

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights; that among these are Life, Liberty, and the pursuit of Happiness. That to secure these Rights, Governments are instituted among Men, deriving their just powers from the consent

A B C D E F G H I J K L M N O P Q R S 1234 E

at Bruce's New-York Type-Foundry, No. 13 Chambers-street, New-York.

Printing Types cast by George Bruce's Son & Co.,

GREAT-PRIMER CIRCULAR.

In point of
14, 28, 56, &c., &c.

NEW-YORK. April 30. 1867.

MESSERS. PRINTERS.

We have the honor to present to the Trade this new style of letter, whose title indicates the use to which it will probably be put, and we believe will prove a valuable addition to Offices using fonts of the writing character. As it is much easier read than Script, it will be found useful for Deeds, or other jobs in which considerable masses of type in the engrossing style are needed. It is offered for sale in fonts of 14, 28, 56 lb., &c., at \$1.00 per lb. Hoping to be favored with your orders for the many new and useful Ornamental articles shown herein, we remain:

Your obedient Servants,

GEO. BRUCE'S SON & CO.

DOUBLE SMALL-PICA CIRCULAR.

In point of
14, 28, 56, &c., &c.

We desire to call the attention of Newspaper Publishers to our new series of Large-faced Roman and Italic Type, from Agate to Brevier, shown on page 14. The first glance will shew their general effect, and a critical examination will reveal their artistic merit. Indulging the hope that their clearness and beauty will induce many orders from the Newspaper Press of America, we have cast a large stock to respond promptly to their commands.

GEO. BRUCE'S SON & CO.,

No. 13 Chambers-st.

at George's New-Style Type-founding, No. 13 Chambers-street, New-York.

PIA VENETIAN.

No. and 12
4th. 1869

Memo. GENTLEMEN,

NEW-YORK, 11th Mo. 1869.

No commendation is required on the part of the Type-founders, when they present new and really desirable articles to discerning and enterprising Printers; but it is sometimes necessary to inform their customers, which are the novelties among the great mass of fanciful articles that have been produced by the founder during the past twenty-five years. This face will claim the notice of Job Printers as a novelty which will commend itself in accordance with the present taste for semi-antiquated style of letter.

GEO BRUCE'S SON & CO.

LONG PRIMER ITALIC HAIR-LINE. No. 12

NEW-YORK, April, 1869.

This Italian Hair-line type being one of the many fanciful styles that the NEW-YORK TYPE-FOUNDRY has produced, to work with the Long Primer Engraver's Hair-line on the preceding page in connection with that font, which contains small capitals it might be used for illustrated poetical works.

GEO BRUCE'S NEW-YORK TYPE-FOUNDRY.

Chambers Street.

PIA ITALIC HAIR-LINE. No. 12

NEW-YORK, 7th Mo. 1869.

This is a most beautiful font for circular letter-heads and circulars in which but few lines are required.

BRUCE'S

NEW-YORK TYPE-FOUNDRY.

No. 12 Chambers St.

GREAT-PRIMER OLD STYLE ITALIC HAIR-LINE.

No. and 12
4th. 1869

NEW-YORK, January 1, 1870.

To TYPOGRAPHERS.

Improving on the ancient style of Italian letters, we submit this modernised face for the approval of the Trade, in the belief that it will be suitable for Circulars, Cards and similar light Job work.

Our usual quality of metal will insure to the careful customer a fair amount of wear. We will be happy to receive orders for card fonts, or for circular fonts of 14 lb. and upward.

Your Obt. Serts.

GEO BRUCE'S SON & CO.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, CHAMBERS STREET, NEW-YORK.

LONG-PRIMER MADISONIAN.

By Lines of
16, 20, 24, 28, 32

These types are all cast by steam-power from the Hard Metal peculiar to this Foundry. The unequalled rapidity in the process of casting enables these more durable types to be sold at the lowest prices of ordinary types for cash only.—

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

GREAT-PRIMER MADISONIAN.

By Lines of
16, 20, 24, 28, 32

Many new varieties of Brass Rules with Ornamental Corners to fit every kind without justification on the outside; also 11 kinds of Brass Labor-saving Rule. 5¢

PICA MADISONIAN.

By Lines of
16, 20, 24, 28, 32

The Circular Quadrats which are cast in this Foundry will be found very useful in composing circular, curved and serpentine lines: they can be justified with Pica quads and quotations.— B&H&C. 1859

DOUBLE SMALL-PICA MADISONIAN.

By Lines of
16, 20, 24, 28, 32

Every Office should have Labor-saving Quotations, Labor-saving Leads, and also Metal Furniture.—

DOUBLE GREAT-PRIMER MADISONIAN.

By Lines of
16, 20, 24, 28, 32

Superior Articles lately produced.

CANON MADISONIAN.

By Lines of
16, 20, 24, 28, 32

New-York Type-foundry

PICA PAINT-BRUSH.

By Lines of
16, 20, 24, 28, 32

The list in the beginning of this book gives the exact cost of the smallest fonts sold, informing Printers how much money should be remitted with their orders, as all sales are made for ACTUAL CASH ONLY. 1861

GREAT-PRIMER PAINT-BRUSH.

By Lines of
16, 20, 24, 28, 32

All packages of old type directed to this foundry should also have the name of the sender marked on them.

NEW-YORK, 1861.

DOUBLE SMALL-PICA PAINT-BRUSH.

By Lines of
16, 20, 24, 28, 32

BRUCE'S different Labor-Saving Rules justify with Pica, and have the sizes stamped on them.
ALL JOB OFFICES USE THEM.

at Bruce's, New-York Type-foundry, No. 13 Chambers-st. New-York.

Printing Types cast by GEORGE BRUCE'S SON & CO.

BREVIER CONDENSED.

W & A 10 4
10 10 4

JOHN GUTENBERG, one of the inventors of Printing, and most successful demonstrator of its utility, was born at Mentz, about 1400; experimented fruitlessly with types at Strasburg from 1424 to 1439; formed a partnership with John Fast of Mentz, 1440, for the printing of the Bible in 2 volumes, which was completed by Schöffer, Gutenberg's successor in the firm, 1455.

PICA CONDENSED, No. 1.

W & A 10 4
10 10 4

PETER SCHÖFFER, copyist and illuminator, Letter-designer and Punch-cutter to John Gutenberg, and subsequently partner with, and successor to, J. Fast, was born 1430, and died 1502.

LONG-PRIMER CONDENSED, No. 2.

W & A 10 4
10 10 4

COLOPHON to FIRST VOLUME of GUTENBERG'S BIBLE.

Here ends the first part of the Bible or Old Testament, Illuminated, or Rubricated, and Bound by Henry Cremer, on St. Bartholomew's day, A.D. 1456. Thanks be to God. Hallelujah!

PARAGON CONDENSED, No. 2.

W & A 10 4
10 10 4

GUTENBERG'S BIBLE was sold at various prices, ranging from 12 guilders to 60 crowns unbound.

LONG-PRIMER CONDENSED, No. 1.

W & A 10 4
10 10 4

JOHN FAST, goldsmith and money-lender, of Mentz, Lent John Gutenberg 1,550 florins, for 5 years, securing it by mortgage on printing materials, and half profits of the Bible. Mortgage foreclosed, November 16, 1455.

ENGLISH CONDENSED.

W & A 10 4
10 10 4

AN UNKNOWN PRINTER

of merit, never connected with Fast or Gutenberg, practised his art at Mentz, as early as 1454.

PICA CONDENSED, No. 2.

W & A 10 4
10 10 4

COLOPHON to 2d VOLUME of GUTENBERG'S BIBLE.

This Book, Illuminated and Bound by Henry Cremer, Vicar of the Collegiate Church of St. Stephen at Mentz, was completed on the Feast of the Assumption of the blessed Virgin Mary. Thanks be to God. Hallelujah!

DOUBLE PICA CONDENSED, No. 2.

W & A 10 4
10 10 4

Archbishop Adolphus pensioned **J. GUTENBERG** in 1465. He died Feb. 24, 1468.

DOUBLE ENGLISH CONDENSED, No. 2.

W & A 10 4
10 10 4

John Fast died in Paris, 1466. **CHURCH of SAINT VICTOR.**

DOUBLE GREAT-PRIMER CONDENSED, No. 2.

W & A 10 4
10 10 4

Letters of Indulgence, 1454, **JOHN GUTENBERG.**

FIVE-LINE PICA EXTRA-CONDENSED.

W & A 10 4
10 10 4

THE Mentz

SEVEN-LINE PICA EXTRA-CONDENSED.

W & A 10 4
10 10 4

PSALTER.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

BREVIER EXTRA-CONDENSED.

The Woodcuts of the **BIBLIA PHILIPICA**, and of some editions of the **SPECULUM SALUTIS** or **Speculum Humanae Salvationis**, in it is sometimes called, were printed on one side only of the paper, and now appear of a dull brown color. *See Edition Janus, Rotom. p. 253, ed. Lucel, Rot. 1590.*

LONG-PRIMER EXTRA-CONDENSED.

THE TYPE WORK OF THE LATER EDITIONS OF THE **SPECULUM SALUTIS** still retains its black color, in marked contrast with the brown tint of the lines and letters engraved on wood. The mixing of oil with color was first used in printing by John Van Eyck of Bruges, 1415.

PICA EXTRA-CONDENSED.

TWO KINDS OF INK AND TWO IMPRESSIONS WERE USED in printing the earlier books of Coster :

A thin fluid watery ink for the wood cuts, and a thick oily ink for the metal types. The accidental overlapping of the colors in printing proves both the double impression and the use of two kinds of ink.

NONPAREIL CONDENSED, No. 3.

PLAYING CARDS were the first merchantable fruits of Printing. Previously made by stencil plates, they were cheapened by being engraved on wood, and printed under press. The manufacture of these cards is believed to have been a distinct trade in Holland and Germany before 1490.

LONG-PRIMER CONDENSED, No. 3.

CHILDREN'S ALPHABETS AND SCHOOL GRAMMARS Engraved and printed from solid wood plates or blocks, were the next product of the art. Leaves of Grammars printed before 1435, are in many European Libraries.

GREAT-PRIMER CONDENSED, No. 3.

LAURENS JANSZON COSTER,
HAARLEM,
Printed the **Speculum Salutis, &c.,**
between 1428 and 1439.

BREVIER CONDENSED, No. 3.

PICTURES OF SAINTS AND RELIGIOUS SUBJECTS, with and without explanatory words, were engraved on wood and printed by monks, to counteract the evil tendencies of Playing Cards. A print of St. Christopher, dated 1423, is in existence.

PICA CONDENSED, No. 3.

THE PRINTING OF THE **SPECULUM SALUTIS**
From moulded moveable type. (see page 50
of this book) was the next step in
the art of Printing.

DOUBLE SMALL-PICA CONDENSED, No. 3.

COSTER was born in Haarlem
about 1370,
and died there in 1440.

DOUBLE ENGLISH CONDENSED, No. 3.

THE **HORARIUM**, Coster's first work, contains but
8 pages, and 9 lines to the page.

DOUBLE GREAT-PRIMER CONDENSED, No. 3.

The **LATIN DONATUS.** Haarlem, 1450.

CANON CONDENSED, No. 2.

TRACTATUS, Mentz, 1442.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

BREVIER TITLE CONDENSED.

10 a and 10 b
10 c 10 d

COMPOSITION INKING ROLLERS FIRST REVENUED
is the patent for printing machine, granted to Bacon and Donkin,
Nov. 22, 1812, in which the mixture of glue and treacle is
specially described. They claim the method of inking
rollers, but not of mixing composition, which appears to have been
used for a long time before in the Staffordshire Potteries.

PICA TITLE CONDENSED.

10 a and 10 b
10 c 10 d

THREE HUNDRED SHEETS PER DAY was the
performance of a German pressman in 1475. 300 or
600 Impressions! White paper or Perfect?

LONG-PRIMER TITLE CONDENSED.

10 a and 10 b
10 c 10 d

MELCHIOR of STANHEIM FOUNDED A PRINTING OFFICE
in 1172, at a cost of 702 florins, of which 73 florins
were paid for five printing presses.

GREAT-PRIMER TITLE CONDENSED.

10 a and 10 b
10 c 10 d

EARL STANHOPE, IN 1798,
made a new Hand Press, all iron,
with platen as large as the bed.

DOUBLE SMALL-PICA TITLE CONDENSED.

10 a and 10 b
10 c 10 d

TWO THOUSAND IMPRESSIONS, the day's work of a French
Printer in the 16th century.

DOUBLE ENGLISH CONDENSED, No. 1.

10 a and 10 b
10 c 10 d

Inking Rollers, passing between bed and platen.
JONAS BOOTH & SONS, 1829.

DOUBLE PARAGON CONDENSED.

10 a and 10 b
10 c 10 d

12 TOKENS, task of 1820 in New-York

CYLINDER Press. A.D. 1813

CANON CONDENSED.

10 a and 10 b
10 c 10 d

Cylinder PRESS. 1813

FOUR-LINE PICA CONDENSED, No. 1.

10 a and 10 b
10 c 10 d

Press Pres

TEN-LINE PICA CONDENSED.

10 a and 10 b
10 c 10 d

SEVEN-LINE PICA CONDENSED.

10 a and 10 b
10 c 10 d

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

PICTAL ALDINE.

WILLIAM CAXTON, FIRST ENGLISH PRINTER,
was born about 1415. I undertook to learn the art at Cologne, where he was nearly 27 years of
age. Introduced printing to England, at Westminster, in 1477, and before his death,
in 1480, had translated and printed not less than 2000 quarto pages.

BREVIER ALDINE.

THE GAME AND PLAYE OF THE CHESSE,
Translated out of the Frencche, and emprinted by me, William
Caxton. Fynyschid the last day of Marche, the yer
of our Lord God, a thousand foure hundred
and lxxliij. 1474.

PICA ALDINE.

THE RECUYELL of the HISTORIES
of TROYE, the
first book printed in English by Caxton.
Printed at Cologne, 1470.

NONPAREIL ALDINE.

AT 15 YEARS OF AGE WILLIAM CAXTON WAS APPRENTICED
to Robert Large, mercer, of London; at 20 he left England for the Netherlands;
at 22 he was appointed one of a special commission to
make a treaty with the Netherlands, and for many years acted as English Consul.

LONG-PRIMER ALDINE.

CAXTON'S ENGLISH PRINTING OFFICE
was in the precincts of Westminster Abbey, but not
in the Chapel. He sold books in 1482,
at the gate of the almonry.

GREAT-PRIMER ALDINE.

THE GOLDEN LEGENDE,
A book of 464 folios, is the best
specimen of Caxton's Printing.

DOUBLE SMALL-PICA ALDINE.

THE DICTES AND SAYINGES
of the Philosophers. Printed by Caxton, with date, 1477.

DOUBLE ENGLISH ALDINE.

Libar Festivalis. Folio. By WM. CAXTON,
A. D. 1483.

DOUBLE GREAT-PRIMER ALDINE.

WYNKYN DE WORDE,
the successor of Caxton, died 1534.

CANON ALDINE.

PYNSON, in 1498 first used
Roman types in England.

at Bruce's New-York Type-foundry, 13 Chambers-st., NEW-YORK.

SIX-LINE PICA ALDINE.

[5 a and 5 A, 34 lb, 8 oz.]

**Bruce's New-York
TYPE-FOUNDRY,
Established in 1813**

EIGHT-LINE PICA ALDINE.

[4 a and 4 A, 44 lb, 8 oz.]

**Cast in metal
BRUCE, N.Y.
April, 1867**

Printing Types cast by GEORGE BRUCE'S SON & CO.,

PEARL TITLE.

W. and B. 4
1/2 in. 10 in.

STEREOTYPE PLATES FIRST MADE IN 1796,
by WILLIAM LEB, a goldsmith, of Edinburgh. The process was kept secret.
His plates appear to have been well made, but they encountered
great opposition from
predecessors, and were rejected by the trade.

NONPAREIL TITLE, No. 2.

W. and B. 4
1/2 in. 10 in.

STEREOTYPING, IN MIELDS OF CALCINED GYPSUM,
by immersing the mould in fluid typographical, is the popular modern
process. It was perfected in 1804, by
Earl Stanhope, to whom typography is indebted for
many improvements.

NONPAREIL TITLE ROMAN, No. 1.

W. and B. 4
1/2 in. 10 in.

STEREOTYPING IN CLAY
was suggested and imperfectly developed in 1800, by Brunel, of
England. He stereotyped a daily newspaper
columns in 20 minutes.

BREVIER TITLE ROMAN, No. 1.

W. and B. 4
1/2 in. 10 in.

ALSO ON BOERGOIS BODY.
STEREOTYPING BY THE PAPIER MACHE
process, by GENOUX, Paris, 1829, and first used on
Nonpareil quarto dictionary of the French
Academy printed at Brussels.

LONG-PRIMER TITLE ROMAN, No. 1.

W. and B. 4
1/2 in. 10 in.

ALSO ON SMALL-PICA BODY.

STEREOTYPING PRACTICALLY
introduced into America, by D. & G.
Bruce, New-York, 1813.

PICA TITLE ROMAN, No. 1.

W. and B. 4
1/2 in. 10 in.

THE LARGER CATECHISM,
the first book ever stereotyped in
America. John Watts & Co.,
New-York, June, 1813.

AGATE TITLE.

W. and B. 4
1/2 in. 10 in.

STEREOTYPE PLATES WERE MADE BY M. CAREZ, OF
France, in the year 1796.
His process was to make a mould by pressure in semi-fluid type metal,
and then to fill this mould or matrix with melted metal.
It found no favor from other printers.

MINDEN TITLE.

W. and B. 4
1/2 in. 10 in.

ELECTROTYPE PLATES FOR PRINTING
were made at the same time, without
mutual knowledge or concert, by Professor Juchel,
of St. Petersburg, and J. C. Jordan, of
England, in 1825.

NONPAREIL TITLE ITALIC, No. 1.

W. and B. 4
1/2 in. 10 in.

ALEXANDER M. TILLOCH, Editor of
Philosophical Magazine, assisted by M. FOULIN, printer to
the University of Glasgow, after many trials, made plates
in 1780, that gave impressions as good as type.

BREVIER TITLE ITALIC, No. 1.

W. and B. 4
1/2 in. 10 in.

ALSO ON BOERGOIS BODY.

FRANÇOIS IGNACE JOSEPH HOFFMANN,
of Alsace, in the latter part of the last
century, made Stereotype plates with a mould of
plaster, gum and starch. Feb. 16, 1792.

LONG-PRIMER TITLE ITALIC, No. 1.

W. and B. 4
1/2 in. 10 in.

ALSO ON SMALL-PICA BODY.

M. GATTEAUX and M. JUFRY,
of France, made plates by pressing hard
metal types in a plate of lead, in 1795,
and casting therefrom.

PICA TITLE ITALIC, No. 1.

W. and B. 4
1/2 in. 10 in.

THE NEW TESTAMENT
was first stereotyped in America by
D. & G. Bruce, of New York,
on Bourgeois, in 1814.

GREAT-PRIMER TITLE ROMAN, No. 1.

W. and B. 4
1/2 in. 10 in.

THE FIRST AMERICAN STEREOTYPE BIBLE
was on Nonpareil type, and stereotyped by D. & G.
Bruce, New York. Dated, June, 1815.

GREAT-PRIMER TITLE ITALIC, No. 1.

W. and B. 4
1/2 in. 10 in.

THE STEREOTYPE SHAVING MACHINE
was invented by David Bruce, New York, in 1814,
and first used on above mentioned Bible.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

NONPAREIL TITLE ROMAN, No. 3.

See next page
136, 137

JOB PRINTING is as old as, if not older than, Book Printing. Forms of Letters of Indulgence, a half-sheet demy blank, bearing date 1454 and 1455, were printed in Mentz, but not by Gutenberg. Faust or Schöffer. Other works have been attributed to this unknown printer.

BREVIER TITLE ROMAN, No. 3.

See next page
136, 137

PRINTING IN COLORED INKS was first shown in the Mentz Psalter of 1457 by Peter Schöffer. The initial Letter B (*Beatus ille vir*) was cut in two pieces, mortised to fit each other; each piece was inked separately; then the two were fitted together, and printed by one impression. Good register was unavailing.

LONG-PRIMER TITLE ROMAN, No. 3.

See next page
136, 137

VERY LARGE TYPES, size not given, were made and used in 1540 by the famous Robert Stephens, of Paris, for printing the Decalogue, in the shape of a poster.

NONPAREIL TITLE ITALIC, No. 3.

See next page
136, 137

A **PRINTED ALMANAC**, or more properly a calendar, for 1452, was discovered by M. Flecker among a bundle of old accounts in the archives of Mentz. From the peculiarities of the type, it is supposed to have been done by Gutenberg.

BREVIER TITLE ITALIC, No. 3.

See next page
136, 137

LEADS for the WIDENING of LINES of TYPE, were first used by Peter Schöffer in an edition of Cicero, printed at Mentz in 1465. The invention of moveable matrices (and probably of iron or steel moulds), with many other improvements in typography, are also attributed to this skilful printer.

LONG-PRIMER TITLE ITALIC, No. 3.

See next page
136, 137

CHARLOTTE GUILLARD was the first notable female printer. She was in business for 50 years in Paris—from 1506 to 1556—and was celebrated for the correctness of her books.

PICA TITLE ITALIC, No. 3.

See next page
136, 137

CAPITAL LETTERS,

LITERÆ CAPITALE, or LITERÆ MAJUSCULE

were first used together, or in a body, as a text type, by the printers of Strasburg, Germany, about 1480.

NONPAREIL ENGRAVERS' ITALIC.

See next page
136, 137

GRAVEMENTAL CAPITAL TYPES, LITERÆ FLORENTES, were first used together in display lines by Erhardus Ratdolt of Venice, 1477. He enjoys the honor of being the first to print in letters of gold, as may be seen in his edition of *EVANGELIUM*, and *ANNO DOMINI* 1490, and *ANNO DOMINI* 1500.

BREVIER ENGRAVERS' ITALIC.

See next page
136, 137

GREEK TYPES OF CORRECT PROPORTION, were first made and used by some unknown German printers, at a monastery near Naples, in 1465. The First Greek Testament was printed by Froben at Basle, 1516. The works of Homer were printed in Italy in 1485.

LONG-PRIMER ENGRAVERS' ITALIC.

See next page
136, 137

PUBLISHING COSTLY BOOKS, in separate parts, was in vogue in 1539, in which year R. Stephens of Paris, printed and published the Hebrew Scriptures in 22 parts.

PICA ENGRAVERS' ITALIC.

See next page
136, 137

FEMALE COMPOSITORS.

Women were employed, and commended, as compositors, in Italy as early as 1481.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

PEARL EXPANDED.

W. & A. B. S.

WILLEM JANSSEN BLAAUW, OF AMSTERDAM, mathematical instrument maker, and assistant to the astronomer Tycho Brahe, in 1601, made the first great improvement in the mechanism of hand presses, by using spirals to give a quick return movement to the platen after impression. He built nine presses for his own use, and named them after

THE NINE MUSES.

He was born in 1571, and died in 1638.

AGATE EXPANDED.

W. & A. B. S.

ALL HAND PRESSES MADE BEFORE 1700 WERE OF WOODEN FRAMES, IRON BEING USED ONLY WHERE ITS USE WAS UNAVOIDABLE. THE BED WAS OF SLATE OR MARBLE; THE PLATEN OF HARD WOOD, AND BUT HALF THE SIZE OF THE BED. TWO IMPRESSIONS WERE NECESSARY TO PRINT A FULL SHEET. IRON PLATENS FIRST USED IN THE APOLLO AND ROWORTH PRESSES.

NONPAREIL EXPANDED.

W. & A. B. S.

IN 1708 EARL STANHOPE ENTIRELY RECONSTRUCTED THE HAND PRESS, but would take out no patent for this or any other of his many inventions. His press was the first that was built entirely of iron; the bar was attached to the near side of the frame; the power was applied by a connected series of compound levers that gave an increasing impression with a decreasing exertion of the pressman.

BREVIER EXPANDED.

W. & A. B. S.

THE RUTHVEN PRESS was patented by John Ruthven, Nov. 1, 1818. It was the first press in which the bed was stationary. The platen moved to and from the bed on friction rollers. The power was applied through compound levers working under the bed. It appears to have been the model for many features of the present valuable Adams Power Press.

LONG-PRIMER EXPANDED.

W. & A. B. S.

THE CLYMER PRESS was patented in England Nov. 1, 1817, by George Clymer, of Philadelphia. The bar was fastened to the off-side of the frame, and the power applied through a combination of 3 levers and a heavy counterpoise. They were much approved for heavy work.

PICA EXPANDED.

W. & A. B. S.

THE TREADWELL PRESS was patented in England January 25, 1820, by Daniel Treadwell, of the United States. The power was applied by a treadle working a weight and counterpoise. A quick Press, but too bulky.

GREAT-PRIMER EXPANDED.

W. & A. B. S.

THE TUFT PRESS was once a favorite in the New-England States. Its peculiarity, the toggle-joint. Otis Tufts, Boston, patented 1831.

TWO-LINE PICA EXPANDED.

W. & A. B. S.

**JNO. J. WELLS' PRESS,
PATENT FEB. 8, 1819.**

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

NONPAREIL ANTIQUE EXTENDED, No. 1. W. & A.
15 1/2
**Circular Quads, Composing and
Shooting Sticks.**
BRUCE, NEW-YORK, 1869.

LONG-PRIMER ANTIQUE EXTENDED, No. 1. W. & A.
15 1/2
**Brass Circles, Brass
Dashes, &c.**
NEW-YORK, 1869.

PEARL ANTIQUE EXTENDED, No. 3. W. & A.
15 1/2
**EVERY DESCRIPTION OF PRINTING MATERIAL
SOLD AT 15 CHAMBERS-STREET, 1869.**

NONPAREIL ANTIQUE EXTENDED, No. 2. W. & A.
15 1/2
**BRASS & COMMON GALLEYS SOLD
AT 15 CHAMBERS-ST. 1869.**

TWO-LINE PEARL ANTIQUE EXTENDED, No. 2. W. & A.
15 1/2
**TYPE FURNISHED FROM
ALL FOUNDERS. 1869**

BREVIER ANTIQUE EXTENDED, No. 1. W. & A.
15 1/2
**Printing Ink and Bronze
of all Manufacturers.**
BRUCE, 1869.

PICA ANTIQUE EXTENDED, No. 1. W. & A.
15 1/2
**Furniture of all
Sizes.**
BRUCE, 1869.

PEARL ANTIQUE EXTENDED, No. 2. W. & A.
15 1/2
**THE LARGEST STOCK OF PRINTING TYPES
IN AMERICA, BRUCE, 1869.**

BREVIER ANTIQUE EXTENDED, No. 2. W. & A.
15 1/2
ELECTROTYPED ORNAMENTS,
BRUCE, NEW-YORK, 1869.

TWO-LINE NONPAREIL ANTIQUE EXTENDED, No. 2. W. & A.
15 1/2
PRINTING TYPES.
BRUCE, 1869.

TWO-LINE BREVIER ANTIQUE EXTENDED, No. 2. W. & A.
15 1/2
**GEORGE BRUCE'S SON & CO.,
NO. 13 CHAMBERS-ST.**

TWO-LINE LONG-PRIMER ANTIQUE EXTENDED, No. 2. W. & A.
15 1/2
**GEO. BRUCE'S SON & CO.
13 CHAMBERS-ST.**

TWO-LINE PICA ANTIQUE EXTENDED, No. 2. W. & A.
15 1/2
TYPE-FOUNDERS. 13

TWO-LINE ENGLISH ANTIQUE EXTENDED, No. 2. W. & A.
15 1/2
13 CHAMBERS-ST.

at Bruce's New-York Type-foundry, 18 Chambers-st., NEW-YORK.

DOUBLE PICA ANTIQUE. (ALSO ON DOUBLE SMALL-PICA BODY.)

10 and 12 A
11 B

**Buy Bruce's Brass Rule, which has Corners
to match every kind without justification
105 ORNAMENTAL CORNERS!**

DOUBLE PARAGON ANTIQUE. (ALSO ON DOUBLE GREAT-PRIMER BODY.)

10 and 12 A
11 B

**Fonts of Labor-saving
QUOTATIONS 65**

FOUR-LINE PICA ANTIQUE.

10 and 12 A
11 B

**Brass Circles &
ELLIPSES 32**

SIX-LINE PICA ANTIQUE.

10 and 12 A
11 B

**35 circular
QUADS**

TEN-LINE PICA ANTIQUE.

10 and 12 A
11 B

MEtal

PEARL ANTIQUE, No. 4.

10 x and 12 x
5 to 10 m

ITALIC TYPE WAS FIRST MADE BY ALDUS MANUTIUS of Venice, about the year 1460, for the exclusive use of which in Italy, he obtained a brief from Alexander VI. This small letter was modelled after the hand-writing of Petrarch.

BREVIER ANTIQUE, No. 4.

10 x and 12 x
5 to 10 m

THE FIRST POLYGLOTT BIBLE

was printed at Geneva in 1516, under the supervision of Peter Paul Forrus. It contained Hebrew, Arabic, Chaldaic, Greek and Latin.

PICA ANTIQUE, No. 4.

10 x and 12 x
5 to 10 m

THE COMPLUTENSIAN

Polyglott of Cardinal Ximenes, was printed by Arnao Guillen de Brocar at Alcala, Spain. 1502-1514.

DOUBLE SMALL-PICA ANTIQUE, No. 2.

10 x and 12 x
5 to 10 m

ULRIC GERING, first printer in France 40 years in Paris. 1470-1510.

DOUBLE GREAT-PRIMER ANTIQUE, No. 2.

10 x and 12 x
5 to 10 m

Yearly Almanacs first appeared in the 16th CENTURY.

FOUR LINE PICA ANTIQUE, No. 2.

10 x and 12 x
5 to 10 m

Zarot, Milan, 1470

NINE-LINE PICA ANTIQUE, No. 2.

10 x and 12 x
5 to 10 m

SEVEN-LINE PICA ANTIQUE, No. 2.

10 x and 12 x
5 to 10 m

IEP7 IN2

Printing Types cast by **GEORGE BRUCE'S SON & CO.**

LONG-PRIMER CLARENDON CONDENSED. 10 a and 10 b
5 a 10 10

ENGRAVING ON COPPER,

Invented by Tommaso Finiguerra, a goldsmith of Florence,
about 1440.

Known in Germany, 1450. First dated Print 1461.

COLUMBIAN CLARENDON CONDENSED. 10 a and 10 b
5 a 10 10

MEZZOTINTO ENGRAVING,

said to be invented by Col. de Siegen, 1643 ;

improved by Prince Rupert in 1648.

PICA CLARENDON CONDENSED. 10 a and 10 b
5 a 10 10

ENGRAVING ON WOOD,

Supposed to have been introduced in Italy by
Marco Polo, the Chinese traveler, in 1300.

GREAT-PRIMER CLARENDON CONDENSED. 10 a and 10 b
5 a 10 10

AQUA-TINTA ENGRAVING,

Introduced by St. Non of France, in
the year 1662.

DOUBLE SMALL-PICA CLARENDON CONDENSED. 10 a and 10 b
5 a 10 10

ENGRAVING ON SOFT STEEL, Perkins and Heath, Phila., 1819

DOUBLE ENGLISH CLARENDON CONDENSED. 10 a and 10 b
5 a 10 10

CHIARO OSCURO PRINTS,

Invented by Ugo de Carpa, Italy, in the 16th Century.

DOUBLE GREAT-PRIMER CLARENDON CONDENSED. 10 a and 10 b
5 a 10 10

LITHOGRAPHY, Senefelder, of Munich, 1796.

MERIDIAN CLARENDON CONDENSED. 10 a and 10 b
5 a 10 10

PHOTOGRAPHY,

Niépce, 1814, and Daguerre, 1824.

CANON CLARENDON CONDENSED. 10 a and 10 b
5 a 10 10

PHOTO-LITHOGRAPHY,

M. Lemer cier, of France, 1852.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

BREVIER CLARENDO.

No. 1 and 10 4
5 1/2 in. 10 1/2

S. F. Ruggles, Boston, received a patent, Nov. 10, 1840, for a small job printing press of novel design, known as **THE RUGGLES PRINTING ENGINE**. In this press the position of Bed and Platen were reversed; the platen below and the bed above, with the face of the type printing downward. Was a quick press, but objectionable for its reversal of the form.

PICA CLARENDO.

No. 1 and 10 4
5 1/2 in. 10 1/2

A. Ramage, of Philadelphia, May, 1818, received a patent for an **IMPROVED HAND PRESS**. Popular for many years in the Middle States.

LONG-PRIMER CLARENDO.

No. 1 and 10 4
5 1/2 in. 10 1/2

THE TYPE-REVOLVING PRINTING MACHINE, or Rotary Press, of R. Hoe & Co., patented in 1847, was first used on the Philadelphia Ledger in 1847, and on the London Times in 1858. As a fast Newspaper Press it has had no rival.

GREAT-PRIMER CLARENDO.

No. 1 and 10 4
5 1/2 in. 10 1/2

S. NEWTON, of New-York, Feb. 28, 1833, patented a **Double-Cylinder REGISTERING PRINTING PRESS**.

DOUBLE SMALL-PICA CLARENDO.

No. 1 and 10 4
5 1/2 in. 10 1/2

Isaac Adams, Boston, Patents **POWER PRINTING PRESS**. October 4, 1830, and March 2, 1836.

DOUBLE ENGLISH CLARENDO.

No. 1 and 10 4
5 1/2 in. 10 1/2

Seth Adams, Boston, Patents **PRINTING PRESS**. September 27th, A. D. 1844.

BREVIER ANTIQUE CONDENSED.

No. 1 and 10 4
5 1/2 in. 10 1/2

JONAS BOOTH Sen., and his sons James, Thomas, Jeremiah and Jonas, Jun., of New-York, were granted a patent, Sept. 1, 1826, for a **POWER PRINTING MACHINE, WITH PLATEN IMPRESSION**. It was the first power platen press made in this country. The rollers passed between the bed and platen.

PICA ANTIQUE CONDENSED.

No. 1 and 10 4
5 1/2 in. 10 1/2

DEGENER & WEILER'S LIBERTY PRESS. Prize Medals awarded by the London Exhibition, 1862, and Paris Exposition, 1867.

LONG-PRIMER ANTIQUE CONDENSED.

No. 1 and 10 4
5 1/2 in. 10 1/2

RICHARD M. HOE, of New-York, has received many patents; one is dated May, 1842, for an improved **DOUBLE CYLINDER PRINTING MACHINE**.

GREAT-PRIMER ANTIQUE CONDENSED.

No. 1 and 10 4
5 1/2 in. 10 1/2

George P. Gordon, received his first patent August 5, 1851, for **THE POPULAR FRANKLIN PRESS**.

FOUR-LINE PICA ANTIQUE EXTRA-CONDENSED.

No. 1 and 10 4
5 1/2 in. 10 1/2

Patent MUSIC TYPE. 1830.

SEVEN-LINE PICA ANTIQUE EXTRA-CONDENSED.

No. 1 and 10 4
5 1/2 in. 10 1/2

FIVE-LINE PICA ANTIQUE EXTRA-CONDENSED.

No. 1 and 10 4
5 1/2 in. 10 1/2

BLANKet. 8 SCrew. 3

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

NONPAREIL ANTIQUE CONDENSED, No. 2. 10 and 12 pt.

H. Mariani, of Paris, has invented a Printing Machine.
NOUVELLE PRESSE A GRANDE VITESSE, which, he claims, prints perfect
on both sides, 18,000 copies per hour. It is now, September, 1868, used
in printing Le Petit Journal of Paris.

LONG-PRIMER ANTIQUE CONDENSED, No. 2. 10 and 12 pt.

William H. Mitchell, of New-York, patented in 1853,
1854 and 1857,

MITCHELL'S TYPE-SETTING MACHINE.

It has been in use 14 years in a New-York printing office.

GREAT-PRIMER ANTIQUE CONDENSED, No. 2. 10 and 12 pt.

J. Bramah, in 1785, patented
THE HYDROSTATIC PRESS
used by printers in 1829.

BREVIER ANTIQUE CONDENSED, No. 2. 10 and 12 pt.

William Bullock, of Philadelphia, inventor of the machine known as
THE BULLOCK PRESS, died 1808. This is the first press
that successfully prints perfect on both sides from an endless roll
of dampened paper.

PICA ANTIQUE CONDENSED, No. 2. 10 and 12 pt.

David Bruce, Jr. patented March 17th, 1838,
the model of all American and most
European TYPE-CASTING MACHINES.

DOUBLE SMALL-PICA ANTIQUE CONDENSED, No. 2. 10 and 12 pt.

D. Brewer, of Penn., patented
April 22, 1796, a
PAPER-RULING MACHINE.

DOUBLE ENGLISH ANTIQUE CONDENSED, No. 2. 10 and 12 pt.

Lewis Francis, N. Y., June, 1864 and 1865, patent
COMPOSITION ROLLERS.

DOUBLE GREAT-PRIMER ANTIQUE CONDENSED, No. 2. 10 and 12 pt.

WASHINGTON PRESS, by S. Rust, May, 1821.

CANON ANTIQUE CONDENSED, No. 2. 10 and 12 pt.

NEW MUSIC TYPE, Geo. Bruce, 1830.

FOUR-LINE PICA ANTIQUE CONDENSED, No. 2. 10 and 12 pt.

AIR-BLAST, George Bruce, 1854.

EIGHT-LINE PICA ANTIQUE CONDENSED, No. 2. 10 and 12 pt.

FIVE-LINE PICA ANTIQUE CONDENSED, No. 2. 10 and 12 pt.

PAT. Script, G. BRuce '42

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

NONPAREIL GOTHIC, No. 4.

No. 4 and No. 4
4 1/2 and 4 1/2

THE FOLLOWING STANDARD FOR BODIES OF TYPE adopted by GEORGE BRUCE is the year 1822 has been found very satisfactory and proportioning them all exactly. These are the number of ems and decimal parts in a running foot

Half Minion	255 3/8	English	72 1/2
Half Brevier	228 1/2	Columbian	50 1/2
Diamond	201 3/8	Great-Primer	50 1/2
Pearl	176 5/8	Paragon	46 5/8
Agate	150 1/2	Double Small-Pica	45 1/2
Nonpareil	142 5/8	Double Pica	35 1/2
Minion	128 1/2	Double English	31 1/2
Brevier	113 1/2	Double Columbian	27 1/2
Bourgeois	100 1/2	Double Great-Primer	25 1/2
Long-Primer	89 1/2	Double Paragon	21 1/2
Small-Pica	80	Mendian	20
Pica	72 1/2	Canon	17 1/2

LONG-PRIMER GOTHIC, No. 4.

No. 4 and No. 4
4 1/2 and 4 1/2

BRUCE'S STANDARD FOR BODIES OF TYPE is a Geometrical Progression, doubling every seventh size in any part of the series. Each size is therefore 12.2462 per cent. smaller than the size following it.

GREAT-PRIMER GOTHIC, No. 4.

No. 4 and No. 4
4 1/2 and 4 1/2

BOOK & NEWSPAPER TYPE

weigh about 40 pounds to the square foot, and require 60 pounds to set that up.

DOUBLE PICA GOTHIC, No. 4.

No. 4 and No. 4
4 1/2 and 4 1/2

AMERICAN TYPE

are cast 92 hundredths of an inch in height.

NONPAREIL GOTHIC, No. 1.

No. 1 and No. 1
1 1/2 and 1 1/2

OUR MUSIC TYPE IS CHEAP AND IS VERY EASILY COMPOSED

BREVIER GOTHIC.

No. 2 and No. 2
2 1/2 and 2 1/2

BRASS RULE BORDERS WITH CORNERS.

TWO-LINE NONPAREIL GOTHIC.

No. 2 and No. 2
2 1/2 and 2 1/2

MANY NEW FANCY FONTS.

TWO-LINE PICA GOTHIC.

No. 2 and No. 2
2 1/2 and 2 1/2

COLORED INK.

NONPAREIL GOTHIC, No. 2.

No. 2 and No. 2
2 1/2 and 2 1/2

PRESS MATERIALS OF ALL MANUFACTURERS.

TWO-LINE PEARL GOTHIC.

No. 2 and No. 2
2 1/2 and 2 1/2

CASES, CHASES & STANDS, ON HAND

TWO-LINE BREVIER GOTHIC.

No. 2 and No. 2
2 1/2 and 2 1/2

CIRCULAR QUADRATS

TWO-LINE GREAT-PRIMER GOTHIC.

No. 2 and No. 2
2 1/2 and 2 1/2

GOOD INK

FOUR-LINE PICA GOTHIC.

No. 4 and No. 4
4 1/2 and 4 1/2

CORNER QUADS

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

NONPAREIL CELTIC.
LABOR-SAVING SLUGS.

Nonpareil and Pica thickness, and cast in lengths of 4 to 22 Pica ems, with their lengths stamped on them, sold in fonts of not less than 25 lb each at 40 cents a pound.

GEORGE BRUCE'S SON & CO., NEW-YORK, 1868.

LONG-PRIMER CELTIC.
ELECTROTYPING

of Heads for Newspapers, Cuts and small jobs, done on metal bodies in a superior manner.

13 CHAMBERS-ST., NEW-YORK.

BREVIER CELTIC.

LABOR-SAVING LEADS,

6 to Pica and 4 to Pica, varying in length from 4 to 22 Pica ems, with their length stamped on them, sold in fonts of not less than 25 lb. each at 45 cents a pound.

BRUCE, 13 CHAMBERS-STREET, 1868.

PICA CELTIC.

BORDERS,

Combination or single piece and corner, furnished though not shown in this specimen.

BRUCE, NEW-YORK, 1868.

GREAT-PRIMER CELTIC.

ORNAMENTAL DASHES,

Braces, Chess type, Checker type, Astronomical, Mathematical and Medical Signs.

BRUCE, 13 CHAMBERS-STREET, 1868.

DOUBLE PICA CELTIC.

ELECTROTYPED ORNAMENTS

In great variety furnished from all the different foundries.

BRUCE, NEW-YORK, 1868.

BREVIER EXTENDED RUNIC.

BRASS PRINTING MATERIALS:

Such as Rule, Labor-Saving Rule, Dashes, Circles, Ellipses, Common Galleys, Proof Galleys, and Shooting-Sticks, constantly on hand, and for sale by

GEORGE BRUCE'S SON & CO.,

Type-foundries, No. 13 Chambers-street, New-York.

LONG-PRIMER EXTENDED RUNIC.

NEWSPAPER AND BOOK PRINTING INK

of all qualities, also Colored Printing Inks of all the various shades and tints, kept on hand by

GEORGE BRUCE'S SON & CO.,

No. 13 Chambers-st., N-Y.

PICA EXTENDED RUNIC.

PRINTING PRESSES,

Hand, Cylinder, or for Jobbing, furnished at manufacturers'

CASH PRICES,

at No. 13 Chambers-st., N-Y.

GREAT-PRIMER EXTENDED RUNIC.

WOOD TYPE,

Cases, Stands, Galleys and Cabinets, furnished at
BRUCE'S FOUNDRY.

BREVIER GOTHIC CONDENSED.

10 1/2
12 1/2

ALL STYLES OF CYLINDER AND PLATEN PRESSES FURNISHED TO ORDER, AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

TWO-LINE NONPAREIL GOTHIC CONDENSED.

10 1/2
12 1/2

A LARGE ASSORTMENT OF NEW FANCY FONTS ON HAND, AT BRUCE'S TYPE-FOUNDRY.

PARAGON GOTHIC CONDENSED.

10 1/2 and 12 1/2
12 1/2 and 14 1/2

Try our labor-saving Brass Rule,
BRUCE, NEW-YORK, 1868.

DOUBLE GREAT-PRIMER GOTHIC CONDENSED.

14 1/2 and 16 1/2
16 1/2 and 18 1/2

Circular Quadrats
BRUCE, 1868.

SIX-LINE PICA GOTHIC CONDENSED.

14 1/2 and 16 1/2
16 1/2 and 18 1/2

Leads 13

TWO-LINE PEARL GOTHIC CONDENSED.

10 1/2
12 1/2

ALL THE LATEST NOVELTIES IN PRINTING MATERIALS SOLD AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

TWO-LINE BREVIER GOTHIC CONDENSED.

10 1/2
12 1/2

WE MANUFACTURE ALL OUR TYPE
FROM SUPERIOR HARD METAL.

DOUBLE PICA GOTHIC CONDENSED.

14 1/2 and 16 1/2
16 1/2 and 18 1/2

New Modern Old Styles
FOR SALE, 1869.

FOUR-LINE PICA GOTHIC CONDENSED.

14 1/2 and 16 1/2
16 1/2 and 18 1/2

Journal Metal
SOLD 1869

EIGHT-LINE PICA GOTHIC CONDENSED.

14 1/2 and 16 1/2
16 1/2 and 18 1/2

Type 6

TWELVE-LINE PICA GOTHIC CONDENSED.

14 1/2 and 16 1/2
16 1/2 and 18 1/2

Gothic 13

Nonpareil Gothic Condensed, No. 2. 10 a and 12 a
10 m 12 m

BRUCE'S NEW-YORK TYPE-FOUNDRY

furnishes every description of type and material used in a printing office at the
LOWEST RATES FOR CASH.

Office, No. 13 Chambers-street, New-York.

Long-Primer Gothic Condensed, No. 2. 10 a and 12 a
10 m 12 m

BRASS RULE WITH CORNERS TO MATCH,
Brass Common and Proof Galleys, Brass Labor-saving
Rule, Brass Circles, Brass Dashes, &c.,
FOR SALE AT GEORGE BRUCE'S SON & CO'S.

Great-Primer Gothic Condensed, No. 2. 10 a and 12 a
10 m 12 m

TYPE FROM ALL FOUNDRIES
furnished to order by
GEORGE BRUCE'S SON & CO.

Double English Gothic Condensed, No. 2. 10 a and 12 a
10 m 12 m

ELECTROTYPING
light type-metal bodies.

Brevier Gothic Condensed, No. 2. 10 a and 12 a
10 m 12 m

GEORGE BRUCE'S SON & CO.,
at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York,
offer for sale the
LARGEST STOCK OF PRINTING TYPES IN AMERICA.

Pica Gothic Condensed, No. 2. 10 a and 12 a
10 m 12 m

PRINTING PRESSES,
Chases, Rollers, Imposing Stones, Cases, and
Composing Sticks, on hand at
No. 13 CHAMBERS-STREET, NEW-YORK.

Double Small-Pica Gothic Condensed, No. 2. 10 a and 12 a
10 m 12 m

PRINTING INK:
News, Book, Job and Colored,
FROM ALL MAKERS.

Double Great-Primer Gothic Condensed, No. 2. 10 a and 12 a
10 m 12 m

WOOD TYPE
of all manufacturers

Canon Gothic Condensed, No. 2. 10 a and 12 a
10 m 12 m

BRUCE'S NEW-YORK TYPE-FOUNDRY,
13 Chambers-street.

Four-Line Pica Gothic Condensed, No. 2. 10 a and 12 a
10 m 12 m

GEORGE BRUCE'S SON & CO.,
Type-founders, 13 Chambers-st.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

BREVIER ANTIQUE EXTRA CONDENSED. 10's and 12's
12's and 14's

We manufacture Electrotypes of eighteen different sizes of Paris Exposition Medals for 1867, specimens of which may be seen in the 2d Supplement to the Alphabetical Specimen, issued January, 1868, from
BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-ST., NEW-YORK.

LONG-PRIMER ANTIQUE EXTRA CONDENSED. 10's and 12's
12's and 14's

The attention of Printers is solicited to the specimens of Initial Letters shown in this book, in the belief that the wants of the trade will be supplied.
GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, NEW-YORK, 1869.

PICA ANTIQUE EXTRA CONDENSED. 10's and 12's
12's and 14's

The beauty and design of our Dollar, Share and Number Marks, require no recommendation.
BRUCE'S NEW-YORK TYPE-FOUNDRY, 1869.

GREAT-PRIMER ANTIQUE EXTRA CONDENSED. 10's and 12's
12's and 14's

A large assortment of United States, State and Foreign Coats-of-Arms for sale at
BRUCE'S NEW-YORK TYPE-FOUNDRY, 1869

CANON ANTIQUE EXTRA CONDENSED. 10's and 12's
12's and 14's

An entirely new design of type, see our Ray Shaded.
GEORGE BRUCE'S SON & CO., 1869.

TWO-LINE NONPAREIL ANTIQUE CONDENSED, No. 3. 10's and 12's
12's and 14's

ALL KINDS OF PRESS ROOM MATERIALS. 1869

TWO-LINE PICA ANTIQUE CONDENSED, No. 3. 10's and 12's
12's and 14's

DICTIONARY ACCENTS, 1869

DOUBLE SMALL-PICA ANTIQUE EXTRA CONDENSED. 10's and 12's
12's and 14's

We have on hand a large stock of all our well known Script fonts.
BRUCE, 13 CHAMBERS-ST., 1869.

DOUBLE ENGLISH ANTIQUE EXTRA CONDENSED. 10's and 12's
12's and 14's

We make Circles and Ellipses
BRUCE, NEW-YORK, 1869.

DOUBLE PARAGON ANTIQUE EXTRA CONDENSED. 10's and 12's
12's and 14's

Every article necessary to
BRUCE, NEW-YORK, 186

TWO-LINE LONG-PRIMER ANTIQUE CONDENSED, No. 3. 10's and 12's
12's and 14's

LABOR-SAVING QUOTATIONS 1869

TWO-LINE GREAT-PRIMER ANTIQUE CONDENSED, No. 3. 10's and 12's
12's and 14's

INK FOR SALE, 1869.

FOUR-LINE PICA ANTIQUE CONDENSED, No. 3. 10's and 12's
12's and 14's

COMBINATION BORDERS. 1869.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

TWO-LINE BOURGEOIS GREEKIAN. "24
10 10 10
ALL KINDS OF ELECTROTYPED ORNAMENTS ON HAND, 65

TWO-LINE PICA GREEKIAN. "24
10 10 10
LABOR-SAVING QUOTATIONS & LEADS

TWO-LINE PEARL ITALIAN. "24
10 10 10
AN AFFECTION BY THE PRESIDENT

TWO-LINE MINOR ITALIAN. "24
10 10 10
GENERAL MONTGOMERY

TWO-LINE BEVIER ITALIAN. "24
10 10 10
ADMITTANCE FREE

TWO-LINE SMALL-PICA ITALIAN. "24
10 10 10
SOUTH AMERICA

TWO-LINE GREAT-PRIMER ITALIAN. "24
10 10 10
DOMICILE

FIVE-LINE PICA ITALIAN. "24
10 10 10
BOAT

SEVEN LINE PICA ITALIAN. "24
10 10 10
THE

TWO-LINE GREAT-PRIMER GREEKIAN. "24
10 10 10
WASHINGTON PRESS, '53

FOUR-LINE PICA GREEKIAN. "24
10 10 10
AMERICAN TYPES

FIVE-LINE PICA GREEKIAN. "24
10 10 10
ORNAMENTED

SEVEN-LINE PICA GREEKIAN. "24
10 10 10
PRESIDENT

TEN-LINE PICA GREEKIAN. "24
10 10 10
MARCH

TWELVE-LINE PICA GREEKIAN. "24
10 10 10
CHAIR

Printing Types cast by GEORGE BRUCE'S SON & CO.,

NONPAREIL RUNIC.

10 p. and 12 s.
10 p. and 12 s.

WOOD in the form of tablets was in use for the purpose of writing before the days of HOMER: see Iliad vi, ver. 158. Wooden tablets, at first plain and afterwards coated with wax of various colors or chalk, were in ordinary use among the ROMANS. Tablets of wood were used for the laws of the EMPIRE in the 4th century.

LONG-PRIMER RUNIC.

10 p. and 12 s.
10 p. and 12 s.

VARRO says that the practice of writing on papyrus was first introduced into EGYPT in the reign of Alexander the Great, but, Sir J. G. WILKINSON states that the style of hieroglyphic found on some papyrus, corresponds with the age of CHEOPS, say B. C. 1082.

BREVIER RUNIC.

10 p. and 12 s.
10 p. and 12 s.

In CHINA, letters appear to have been painted on linen and silk before the discovery of paper. Specimens of hieroglyphical writing on linen have been found within EGYPTIAN mummy cases, B. C. 2000.

PICA RUNIC.

10 p. and 12 s.
10 p. and 12 s.

Parchment is said to have been invented by EUMENES of Pergamus, the founder of the celebrated library at that place about 190 B. C. Cotton paper, an eastern invention, was used in the 9th century.

GREAT-PRIMER RUNIC.

10 p. and 12 s.
10 p. and 12 s.

MONTFAUCON was unable, in a diligent search through Italy and France, to find a leaf of linen paper dated anterior to 1270.

PARAGON RUNIC.

10 p. and 12 s.
10 p. and 12 s.

The first paper mill in ENGLAND was erected at Hertford, in the reign of Henry VII. by JOHN TATE the younger.

DOUBLE PICA RUNIC.

10 p. and 12 s.
10 p. and 12 s.

Parchment paper was invented in Paris by FIGUIER AND POUMARÈDE, 1846

CANON RUNIC.

10 p. and 12 s.
10 p. and 12 s.

Paper Hangings were made in HOLLAND & SPAIN about 1555

at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

BREVIER BUNIC, No. 2.

12 1/2

THE ORIGINAL AND GROWTH OF PRINTING, WHEREIN
IS ALSO DEMONSTRATED THAT PRINTING APPER-
TAINETH TO THE PREROGATIVE ROYAL; AND
IS A FLOWER OF THE CROWN OF ENGLAND, COLLECTED
OUT OF HISTORY AND THE RECORDS OF THIS
KINGDOME.

RICHARD ATKYNS, 1664.

TWO-LINE PEARL BUNIC, No. 2.

12 1/2

AN HISTORICAL ACCOUNT OF THE
SUBSTANCES WHICH HAVE BEEN USED TO
DESCRIBE EVENTS AND TO
CONVEY IDEAS FROM THE EARLIEST DATE
TO THE INVENTION OF PAPER.
MATTHIAS KOOPS, 1800.

TWO-LINE NONPAREIL BUNIC, No. 2.

12 1/2

ESSAI SUR L'ORIGINE DE LA GRAVURE EN TAILLE-DOUCE ET SUR LA
CONNOISSANCE DES ESTAMPES DE 15 ET 16 SIÈCLES.
JANSEN, 1808.

TWO-LINE BREVIER BUNIC, No. 2.

12 1/2

UEBER DIE GESCHICHTE DER ERFINDUNG DER
BUCHDRUCKERKUNST.
J. G. J. BREITKOPF, 1779.

TWO-LINE LONG-PRIMER BUNIC, No. 2.

12 1/2

A DISSERTATION CONCERNING THE ORIGIN OF
PRINTING IN ENGLAND.
CONYERS MIDDLETON, 1740.

TWO-LINE PICA BUNIC, No. 2.

12 1/2

L'ORIGINE DE L'IMPRIMERIE DE PARIS.
ANDRÉ CHEVILLIER, 1694.

TWO-LINE GREAT-PRIMER BUNIC, No. 2.

12 1/2

VINDICIÆ TYPOGRAPHICÆ.
J. D. SCHÆPFLIN, 1760.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, No. 13 CHAMBERS-ST., NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

NONPAREIL EXTENDED.

10
10 10

THIS PRIMER EXTENDED BIBLE WAS THE
FIRST EVER STEREOTYPED.

BREVIER EXTENDED.

10
10 10

IT WAS A DEMY FOLIO OF 2 VOLUMES
OF 1282 PAGES.

TWO-LINE PEARL EXTENDED.

10
10 10

EACH PAGE HAS 2 COLUMNS
OF 42 LINES.

NONPAREIL TITLE EXPANDED.
COVERDALE'S BIBLE.

10
10 10

The First Bible in English, supposed to have been
printed in Zurich by
CHRISTOPHER PROSCHOVER,
and published October 4, 1535.

BREVIER TITLE EXPANDED.

10
10 10

THE BREECHES BIBLE,
so called from its rendering of aprons
as breeches, Gen. iii. 7, printed in
London by
CHRISTOPHER BARKER, 1578.

LONG-PRIMER TITLE EXPANDED.

10
10 10

THE BISHOPS' BIBLE,
so called because
eight of the fourteen translators
were bishops, was printed by
RICHARD JUDGE,
London, 1568.

PICA TITLE EXPANDED.

10
10 10

ROMAN CATHOLIC
authorized version of
Testaments, first printed:
New, at **RHEIMS, 1582;**
Old, at **DOUAY, 1609-10.**

GREAT-PRIMER TITLE EXPANDED.

10
10 10

KING JAMES'S BIBLE,
The present accepted Protestant version,
was printed by
ROBERT BARKER, LONDON, 1611.

DOUBLE PICA TITLE EXTENDED.

10
10 10

THE BIBLE
first stereotyped in
HOLLAND, 1711.

at Bruce's New-York Type-Foundry, 13 Chambers-Street.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

FOUR-LINE PICA ELONGATED ITALIC.

10 n and 5 A

*These Fonts are
suitable for Show Bills and
Posters, and are cast on a
SLANTING BODY
at No. 13 Chambers-st.*

SEVEN-LINE PICA ELONGATED ITALIC.

4 n and 4 A 31 ls.

*BRUCE'S SON & CO.
Type-founders,
December,—1868.*

at Bruce's New-York Type-Foundry, No. 13 Chambers-street, NEW-YORK.

*A NEW STYLE OF TYPE
CAST ON SLANTING BODY
AT 13 CHAMBERS-ST.*

*TO WORK WITH
TYPE ON PAGE 77.*

*GEO. BRUCE'S SON & CO.
NEW-YORK, DEC. 1868.*

NONPAREIL SHADED, No. 1. ¹⁰/₁₂

THE GREAT BATTLE SHOW HAS JUST OPENED

BREVIER ORNAMENTED, No. 1. ¹⁰/₁₂

1234 VARIETIES OF PRINTING-TYPES

BREVIER SHADED, No. 1. ¹⁰/₁₂

THE FATE OF THE AMERICAN INSTITUTE

BREVIER SHADED, No. 2. ¹⁰/₁₂

NEW-YORK CHARTERED APRIL 24, 1866.

TWO-LINE PEARL ORNAMENTED, No. 1. ¹⁰/₁₂

THE ODD FELLOWS AND FREE MASONS

TWO-LINE PEARL ORNAMENTED, No. 2. ¹⁰/₁₂

CAST BY STEAM POWER

TWO-LINE PEARL ORNAMENTED, No. 4. ¹⁰/₁₂

CAST BY GEORGE BRUCE

TWO-LINE PEARL ORNAMENTED, No. 5. ¹⁰/₁₂

AT 13 CHAMBERS-STREET, NEW-YORK

TWO-LINE PEARL SHADED, No. 2. ¹⁰/₁₂

VIRGINIA WAS SETTLED IN 1607

TWO-LINE PEARL SHADED, No. 3. ¹⁰/₁₂

NEW-YORK & DELAWARE RAIL-ROAD.

TWO-LINE PEARL SHADED, No. 6. ¹⁰/₁₂

JAY, MARSHALL, STORY, KENT.

TWO-LINE PEARL SHADED, No. 7. ¹⁰/₁₂

GRECIAN STYLE OF ARCHITECTURE.

TWO-LINE NONPAREIL ORNAMENTED, No. 1. ¹⁰/₁₂

MUTUAL INSURANCE COMPANY

TWO-LINE NONPAREIL ORNAMENTED, No. 2. ¹⁰/₁₂

BRUCE'S CIRCULAR QUADS

TWO-LINE NONPAREIL ORNAMENTED, No. 3. ¹⁰/₁₂

ESTE, HUDSON & WARREN RAIL-ROADS

TWO-LINE NONPAREIL ORNAMENTED, No. 4. ¹⁰/₁₂

THE NEW DEPARTMENT OF NEW-YORK

TWO-LINE NONPAREIL ORNAMENTED, No. 5. ¹⁰/₁₂

FIRE INSURANCE COMPANY

TWO-LINE NONPAREIL ORNAMENTED, No. 6. ¹⁰/₁₂

CHOICE SELECTION OF TYPES

TWO-LINE NONPAREIL ORNAMENTED, No. 9. ¹⁰/₁₂

NORTH-AMERICAN

TWO-LINE NONPAREIL ORNAMENTED, No. 10. ¹⁰/₁₂

THE UNITED STATES.

TWO-LINE NONPAREIL SHADED, No. 1. ¹⁰/₁₂

NEW-YORK & BALTIMORE

TWO-LINE NONPAREIL SHADED, No. 2. ¹⁰/₁₂

LATER FROM ENGLAND!

TWO-LINE NONPAREIL SHADED, No. 3. ¹⁰/₁₂

THE HUDSON RIVER RAIL-ROAD

TWO-LINE NONPAREIL SHADED, No. 6. ¹⁰/₁₂

UNITED STATES OF AMERICA

TWO-LINE NONPAREIL SHADED, No. 7. ¹⁰/₁₂

OUTLINES OF MODERN GEOGRAPHY.

TWO-LINE MINION ORNAMENTED, No. 1. ¹⁰/₁₂

BRASS RULES FOR BRASS RULE

TWO-LINE MINION ORNAMENTED, No. 2. ¹⁰/₁₂

BRASS WASHINGTON

TWO-LINE BREVIER ORNAMENTED, No. 1. ¹⁰/₁₂

A COMEDY OF ERRORS

TWO-LINE BREVIER ORNAMENTED, No. 2. ¹⁰/₁₂

STARRY FIRMAMENT

TWO-LINE BREVIER ORNAMENTED, No. 3. ¹⁰/₁₂

G. BRUCE, NEW-YORK

TWO-LINE BREVIER SHADED, No. 1. ¹⁰/₁₂

ALPHABETICALLY.

TWO-LINE BREVIER SHADED, No. 2. ¹⁰/₁₂

THE PLEASURES OF MEMORY

TWO-LINE BREVIER SHADED, No. 3. ¹⁰/₁₂

WASHINGTON MONUMENT NEW-YORK.

TWO-LINE BREVIER SHADED, No. 4. ¹⁰/₁₂

GENERAL ZACHARY TAYLOR, 1853

TWO-LINE BOURGEOIS ORNAMENTED, No. 1. ¹⁰/₁₂

WILDO AS THE ROSE

TWO-LINE BOURGEOIS ORNAMENTED, No. 2. ¹⁰/₁₂

SAND STONE SLABS

TWO-LINE BOURGEOIS ORNAMENTED, No. 3. ¹⁰/₁₂

CORNERS TO FIT BRASS RULE

TWO-LINE BOURGEOIS ORNAMENTED, No. 4. ¹⁰/₁₂

BRASS CIRCLES & OVALS

TWO-LINE LONG-PRIMER ORNAMENTED, No. 1. ¹⁰/₁₂

WASHINGTONIAN

TWO-LINE LONG-PRIMER ORNAMENTED, No. 2. ¹⁰/₁₂

INSTRUMENTAL MUSIC!

TWO-LINE LONG-PRIMER ORNAMENTED, No. 3. ¹⁰/₁₂

EVENING CONCERT

TWO-LINE LONG-PRIMER ORNAMENTED, No. 4. ¹⁰/₁₂

THE HAMILTON SQUARE 1853

TWO-LINE LONG-PRIMER ORNAMENTED, No. 5. ¹⁰/₁₂

SHADY GROVE.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 6. ¹⁰/₁₂

NEW-YORK CITY

TWO-LINE LONG-PRIMER ORNAMENTED, No. 7. ¹⁰/₁₂

AMERICAN PRODUCE

TWO-LINE LONG-PRIMER ORNAMENTED, No. 8. ¹⁰/₁₂

THE CLOUDY HORIZON!

TWO-LINE LONG-PRIMER SHADED, No. 1. ¹⁰/₁₂

INTELLIGENCER

TWO-LINE SMALL-PIA ORNAMENTED, No. 1. ¹⁰/₁₂

FOR CALIFORNIA

TWO-LINE PICA ORNAMENTIC, No. 11. No. 11.

BRASS DASHES

TWO-LINE PICA ORNAMENTIC, No. 12. No. 12.

CABINETS

TWO-LINE PICA ORNAMENTIC, No. 13. No. 13.

INK & BRONZE

TWO-LINE PICA ORNAMENTIC, No. 14. No. 14.

CORNER QUADS!

TWO-LINE PICA ORNAMENTIC, No. 20. No. 20.

LEADS AND QUOTATIONS

TWO-LINE PICA ORNAMENTIC, No. 21. No. 21.

LABOR-SAVING RULE

TWO-LINE PICA ORNAMENTIC, No. 24. No. 24.

CIRCULAR QUADRATS

TWO-LINE PICA ORNAMENTIC, No. 25. No. 25.

DOUBLE STANDS

TWO-LINE PICA SHADES, No. 2. No. 2.

AMERICAN CITIZENS!

TWO-LINE ENGLISH ORNAMENTIC, No. 1. No. 1.

COMPANIONS

TWO-LINE ENGLISH ORNAMENTIC, No. 2. No. 2.

EXTRAORDINARY IS

TWO-LINE ENGLISH ORNAMENTIC, No. 3. No. 3.

PRESIDENT JACKSON.

TWO-LINE ENGLISH ORNAMENTIC, No. 4. No. 4.

ORNAMENTS

TWO-LINE ENGLISH ORNAMENTIC, No. 5. No. 5.

FANCIFULLY

TWO-LINE ENGLISH ORNAMENTIC, No. 6. No. 6.

MONUMENTAL

TWO-LINE ENGLISH ORNAMENTIC, No. 7. No. 7.

AMERICAN MERCHANT

TWO-LINE ENGLISH ORNAMENTIC, No. 8. No. 8.

FOREIGN MAIL.

TWO-LINE ENGLISH ORNAMENTIC, No. 9. No. 9.

BEAUTIFUL.

TWO-LINE ENGLISH ORNAMENTIC, No. 10. No. 10.

GOTHIC STYLES

TWO-LINE ENGLISH ORNAMENTED, No. 11. 10 1/2

INFATUATION

TWO-LINE ENGLISH ORNAMENTED, No. 12. 10 1/2

FANTASTICAL

TWO-LINE ENGLISH ORNAMENTED, No. 13. 10 1/2

CALIFORNIA GOLD

TWO-LINE ENGLISH SHADED, 10 1/2

THE PARK FOUNTAIN 18

TWO-LINE COLUMBIAN ORNAMENTED, No. 1. 10 1/2

ALPHABETICAL

TWO-LINE COLUMBIAN ORNAMENTED, No. 2. 10 1/2

MERCURY

TWO-LINE COLUMBIAN ORNAMENTED, No. 3. 10 1/2

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J. B. SYLVESTRE, 1843.

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A. STARR, LONDON, 1868.

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G. STOVER, 1814.

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SAMUEL WEBBER SINGER, LONDON, 1812.

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A MEMOIRE ON THE ORIGIN OF PRINTING:
RALPH WILLET, 1817.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET.

TWO-LINE BREVIER ORNAMENTED, No. 5.

ESSAI BIBLIOGRAPHIQUE SUR LES ÉDITIONS DES ELZEVIRS, &C.
AUGUSTE S. L. BÉRARD, PARIS, 1822.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 12.

NOUVEAU TRAITÉ DE DIPLOMATIQUE.
LES PÈRES TASSIN ET TOUSTAIN, PARIS, 1750-65.

TWO-LINE PICA ORNAMENTED, No. 31.

ANNUS TERTIUS ARTIS TYPOGRAPHICÆ.
J. CH. SEIZIUS, HARLEM, 1742.

TWO-LINE BREVIER ORNAMENTED, No. 7.

JOURNAL TYPOGRAPHIQUE ET BIBLIOGRAPHIQUE,
PARIS, 1797-8.

TWO-LINE LONG-PRIMER ORNAMENTED, No. 19.

PROPOSALS FOR A HISTORY OF PRINTING.
JOHN BAGFORD, 1709.

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DICTIONNAIRE BIBLIOGRAPHIQUE.
DE LA SERNA SANTANDER, 1805.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 27.

DE GERMANIÆ MIRACULO
PAUL PATER, 1709.

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JOHN WILSON, 1850.

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THE AMERICAN PRINTER:
TH. MACKELLAR, PHILAD., 1800.

TWO-LINE BOURGEOIS ORNAMENTED, No. 19. ^{12 1/2 m}
TYPOGRAPHIA. THOS. F. ADAMS, PHILADELPHIA, 1837.

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BIBLIOGRAPHICAL GUIDE TO AMERICAN LITERATURE.
N. TRÜBNER, 1859.

TWO-LINE LONG PRIMER ORNAMENTED, No. 18. ^{12 1/2 m}
BIOGRAPHICAL DICTIONARY OF ENGRAVERS
JOSEPH STRUTT, 1785.

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SAMUEL PALMER, 1732.

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S. L. SOTHEYBY, 1858.

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C. STOWER, 1808.

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TWO-LINE LONG-PRIMER ORNAMENTED, No. 16.

THE TYPOGRAPHICAL GAZETTEER.
HENRY COTTON, 1825.

TWO-LINE PICA ORNAMENTED, No. 37.

ERENRETTUNG J. GUTTENBERG.
J. D. KOELER, 1741.

TWO-LINE ENGLISH ORNAMENTED, No. 17.

THE PRINTERS' GRAMMAR;
JOHN SMITH, 1754.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 22.

BATAVIÆ HISTORIA.
HAD. JUNIUS, 1588.

at No. 13 Chambers-street, NEW-YORK.

PICA ENGRAVERS' OPEN.

THE BOSTON NEWS-LETTER,

Issued April 24,

1704.

Printed by Bartholomew Green. The first
Newspaper Published in the
United States.

GREAT-PRIMER ENGRAVERS' OPEN.

THE BOSTON GAZETTE.

Issued Dec. 21, 1719.

Printed by James Franklin. The
second Newspaper Published in the
United States.

DOUBLE SMALL-PICA ENGRAVERS' OPEN.

THE AMERICAN WEEKLY MERCURY.

Issued, Philadelphia, Dec. 22, 1719.

Printed by Andrew Bradford. The third Newspaper
Published in the United States.

DOUBLE ENGLISH ENGRAVERS' OPEN.

THE NEW-ENGLAND COURANT.

Issued, Boston, Augt. 7, 1721.

Printed by James Franklin.

The fourth Newspaper Published in the
United States.

DOUBLE GREAT-PRIMER ENGRAVERS' OPEN.

THE NEW-YORK GAZETTE.

Issued Oct. 16, 1725.

Printed by William Bradford.
The fifth Newspaper published in
the United States.

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W & A
1815, 1816

Specimen Historieum Typographiæ Romanæ.
F. X. LAIRE, MDCCXCI.

GREAT-PRIMER ORNAMENTED, No. 14.

W & A
1815, 1816

Histoire de l'Imprimerie et des Arts qui se rattachent à la
Typographie.
LA CROIX, FOURNIER ET SERÉ, 1852.

DOUBLE SMALL-PICA ORNAMENTED, No. 12.

W & A
1815, 1816

An essay on the Origin and Progress of
Stereotype Printing.
A HODGSON, NEWCASTLE, 1820.

DOUBLE-ENGLISH ORNAMENTED, No. 10.

W & A
1815, 1816

A Help to Printers and Publishers.
S. N. DICKINSON, 1835.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 24.

W & A
1815, 1816

Handbuch der Schriftgiesserei.
A. HENZE, 1844.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-STREET.

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PICA ORNAMENTED, No. 18.

10 a and 10 b
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**A Concise History of the
ORIGIN AND PROGRESS OF PRINTING.
Philip Luckombe, 1770.**

PARAGON ORNAMENTED, No. 10.

10 a and 10 b
10 1/2 10 1/2

**Idée Générale d'une Collection
D'ESTAMPES.
Charles Henry Heinecken, 1771.**

DOUBLE PICA ORNAMENTED, No. 19.

10 a and 10 b
10 1/2 10 1/2

**The History of
PRINTING IN AMERICA.
Isaiah Thomas, 1810.**

DOUBLE GREAT-PRIMER ORNAMENTED, No. 7.

10 a and 10 b
10 1/2 10 1/2

**Origines Typographicæ.
GERARDO MEERMAN,
1765.**

FOUR-LINE PICA ORNAMENTED, No. 13.

10 a and 10 b
10 1/2 10 1/2

**TYPGRAPHIA.
T. C. Hansard, 1825.**

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 18 CHAMBERS-ST., N-Y.

Printing Types cast by **GEORGE BRUCE'S SON & CO.**



PICA ORNAMENTED, No. 20.

10 a and 12 a
20 10 12 a

**MECHANICK EXERCISES,
or the Doctrine of Handy-works, applied to the
ART OF PRINTING.
Joseph Moxon,
1683.**

GREAT-PRIMER ORNAMENTED, No. 12.

10 a and 12 a
20 10 12 a

**An Inquiry into the Origin and
EARLY HISTORY OF ENGRAVING.
William Young Ottley,
1816.**

DOUBLE PICA ORNAMENTED, No. 35.

10 a and 12 a
20 10 12 a

**The Origin and
PROGRESS OF WRITING.
Thomas Astle, 1803.**

DOUBLE GREAT-PRIMER ORNAMENTED, No. 10.

10 a and 12 a
20 10 12 a

**TYPOGRAPHICAL
ANTIQUITIES.
Joseph Ames, 1749.**

FOUR-LINE PICA ORNAMENTED, No. 15.

10 a and 12 a
20 10 12 a

**TYPOGRAPHIA
Johnson, 1824**

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.**

BEKIER EXTENDED SHADES.

Requis sur les connaissances typographiques de J. Gutenberg,
inventeur de l'imprimerie.
BOURNEUX PRÉSENTA DE TALLEMONT.
PARIS, 1800.

LONG-PRIMER EXTENDED SHADES.

ALLG. theoret. praktisches Wörterbuch der
Buchdruckerey und Schriftgießerey.
G. C. FRIEDRICH, GIESSEN,
1806.

LONG-PRIMER ARABESQUE.

Versuch der Ursprung der Specereien, Ne
Einführung des Leinwandpapiers und den Aufzug der Heuschrecke-
geist in Europa zu erforschen.
J. G. F. SCHULTZ, LEIPZIG, 1784.

PICA ARABESQUE.

Court Hand restored: or the ancient assistant in
reading old deeds, charters, records, &c.
WILLIAM WRIGHT, 1773.

GREAT-PRIMER ARABESQUE.

De L'Origine et des Débuts de l'Imprimerie en Europe.
M. BERTHARD, PARIS, 1833.

GREAT-PRIMER ORNAMENTED, No. 7.

A Biographical and Critical Dictionary of Painters and Engravers.
MICHAEL DRYAN, 1816.

DOUBLE PICA ORNAMENTED, No. 30.

Index Librorum ab inventa Typographia ad annum 1500
FR. XAV. LAIRE, 1791.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 18.

Essai d'annales de la vie de Gutenberg.
J. OBERLIN, 1800.

at Bruce's New-York Type-Foundry, No. 13 Chambers-street, NEW-YORK.

Printing Types cast by George Bruce's Son & Co.,

\$3.76.

PARAGON ORNAMENTED, No. 20.

MADE IN
ENGLAND



A short Account of the first rise and progress of Printing, with a compleat list of the first Books that were printed.

J. PARKER, LONDON, 1763.

\$5.36.

PICA ORNAMENTED, No. 21.

MADE IN
ENGLAND

The Printers' Manual; containing instructions to learners, with scales of imposition, and numerous calculations, recipes, &c.

C. H. TIMPERLY, LONDON, 1838.

\$6.50.

GREAT-PRIMER ORNAMENTED, No. 16.

MADE IN
ENGLAND

Essay towards a real Character, and Philosophical Language.

JOHN WILKINS, D.D., LONDON, 1668.

NONPAREIL ROUND GOTHIC SHADED. MADE IN
ENGLAND

An inquiry into the nature and form of the books of the ancients, with a history of the art of Book bindings, from the times of the Greeks and Romans to the present day; &c.

JOHN ANDREWS ARETT, LONDON, 1837.

BREVIER ROUND GOTHIC SHADED. MADE IN
ENGLAND

Jugement de tout ce qui a été imprimé contre le cardinal Mazarin, depuis le 6 janvier Jusqu' à la declaration du premier avril 1649.

GABRIEL NAUDÉ, PARIS.

PICA ROUND GOTHIC SHADED. MADE IN
ENGLAND

Éloge historique de J. Guttenberg.

J. F. NÉE, de la Rochelle,
PARIS, 1811.

GREAT-PRIMER ROUND GOTHIC SHADED. MADE IN
ENGLAND

Dissertatio de Typographia.

D. GUIL. MOLLERI,
Altorfii, 1692.

DOUBLE PICA ROUND GOTHIC SHADED. MADE IN
ENGLAND

Début de l'Imprimerie à Strasbourg &c.
LÉON DE LABORDE, PARIS, 1840.

at Bruce's New-York Type-Foundry, 13 Chambers-St., NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

DOUBLE SMALL-PICA ORNAMENTED, No. 11.

10 x 12 pt 12 x 14

WIEDERHOLTE VERSUCHE AUF ORDENTLICHEN PAPIER MÜHLEN AUS ALLERHAND
PFLANZEN UND HOLZARTEN PAPIER ZU MACHEN, 1771.

JAC. CHR. SCHAEFFER.

DOUBLE ENGLISH ORNAMENTED, No. 14.

10 x 12 pt 12 x 14

HISTORY, ORIGIN AND PROGRESS OF THE ART OF PRINTING FROM
ITS FIRST INVENTION IN GERMANY, 1797.

HENRY LEMOINE.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 21.

12 x 14 pt 14 x 16

DISSERTATION SUR L'ORIGINE ET LES PROGRÈS DE
L'ART DE GRAVER EN BOIS, 1758

M. FOURNIER, LE JEUNE.

PICA ORNAMENTED, No. 25.

10 x 12 pt 12 x 14

Origine e Progressi della Stampa, ossia dell' Arte
Impressoria all' anno 1500.

PELLEG. ANT. ORLANDI, BONON. 1722.

GREAT-PRIMER ORNAMENTED, No. 22.

12 x 14 pt 14 x 16

Essai Bibliographique sur les éditions
des Elzivirs,

AUG. S. L. BÉRARD, PARIS, 1822.

DOUBLE PICA ORNAMENTED, No. 26.

10 x 12 pt 12 x 14

Histoire de l'Origine et premiere Progrès de l'imprimerie.
PROSPER MARCHAND, LA HAYE, 1740.

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK

Printing Types cast by George Bruce's Son & Co.,

PICA ORNAMENTED, No. 26.

Histoire de la gravure en manière noire.

LÉON DE LABORDE, PARIS, 1839.

GREAT-PRIMER ORNAMENTED, No. 23.

Histoire de l'Imprimerie.

P. DUPONT, PARIS, 1854.

DOUBLE PICA ORNAMENTED, No. 29.

Mémoires Bibliographiques et Littéraires.

A. F. DELANDINE, PARIS, 1817.

NONPAREIL ORNAMENTED, No. 1.

BEAKAECHER INTO THE HISTORY OF PLATING CARDS,
WITH ILLUSTRATIONS OF THE ORIGIN OF
PRINTING AND ENGRAVING ON WOOD.
R. W. REICKE, MEGGETT.

LONG-PRIMER ORNAMENTED, No. 3.

Historia Typographorum aliquot Parisiensium
Vitar et Libros complectens.
MICHAEL MATAIRE, 1717.

PICA ORNAMENTED, No. 17.

Annales Typographiques ab artis inventæ origine ad annum 1500.
GEORGH WOLFGANGI FAXER, 1797.

PARAGON ORNAMENTED, No. 14.

De Ortu et Progressu Artis Typographicae.

BERNARD MALLINCKROT, 1639.

DOUBLE PICA ORNAMENTED, No. 17.

De Vera Typographiae Origine Parænesis.

JAC. MENTELIUS, 1650.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

PICA ORNAMENTED, No. 16.

Printed
in 1808

Analyse des Opinions diverses sur l'Origine de l'Imprimerie.
P. C. F. DAUMOU, 1808.

COLUMBIAN ORNAMENTED, No. 4.

Printed
in 1808

De l'Origine et des Débats de l'Imprimerie en Europe.
A. BERNARD, PARIS, 1852.

PARAGON ORNAMENTED, No. 12.

Printed
in 1808

Recherches historique sur les Cartes à Jouer.
J. B. BULLET, LYONS, 1751.

DOUBLE-PICA ORNAMENTED, No. 32.

Printed
in 1808

History of Printing in Scotland.
JAMES WATSON.

\$10.46.

DOUBLE SMALL-PICA ORNAMENTED, No. 16.

Printed
in 1808

On the various applications of Anastatic Printing.
P. H. DE LA MOTTE, LONDON, 1849.

\$10.86.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 28.

Printed
in 1808

A Dictionary of the Art of Printing.
WILLIAM SAVAGE, 1841.

\$16.60.

DOUBLE GREAT-PRIMER RAY SHADED.

10 x 12 pt
20 to 24 in

Histoire de l'Imprimerie et de la Librairie.



**J. DE LA CAILLE,
PARIS, 1694.**

PICA EXTENDED RIMMED.

10 x 12 pt
17 in

DIE BUCHDRUCKERKUNST

erfunden von Johann Guttemberg verbessert durch P. Schoeffer.
J. K. DAHL, MAINZ, 1832.

GREAT-PRIMER EXTENDED RIMMED.

10 x 12 pt
20 to 24 in

**Études Pratiques et Littéraires sur la
TYPOGRAPHIE.**



G. A. CRAPELET, PARIS, 1837.

DOUBLE-PICA EXTENDED RIMMED.

10 x 12 pt
20 to 24 in

**Manuel Nouveau de Typographie,
A. FREY, PARIS, 1835.**

DOUBLE GREAT-PRIMER EXTENDED RIMMED.

10 x 12 pt
20 to 24 in

**Manuale Tipografico,
G. B. BODONI,
PARMA, 1818.**

at Bruce's New-York Type-foundry, No. 13 Chambers-st.

Printing Types cast by **GEORGE BRUCE'S SON & CO.**

\$6.62.

GREAT-PRIMER TENORIL.

1122

De Typographia Inventionis et Prætorum Legitima Inspectione Libellus.



MATT JUDEX

COPENHAGEN, 1866.

\$10.24.

DOUBLE PICA TENORIL.

1122

**Dissertation upon English Typographical Founders
and Founderies:**

EDWARD ROWE MORES.

LONDON, 1778.

\$13.42.

DOUBLE GREAT-PRIMER TENORIL.

1122

The Illuminated Books of the Middle Ages;

HENRY NOEL HUMPHREYS

LONDON, 1849.



\$5.53.

TWO-LINE GREAT-PRIMER ORNAMENTED, No. 20.

1122

HISTORY OF PRIVATE PRESSES

\$8.10

FOUR-LINE PICA ORNAMENTED, No. 20.

1122

COSMOPTONOGRAPHY.

at Bruce's New-York Type-foundry; No. 13 Chambers-st; **NEW-YORK.**

Printing Types cast by George Bruce's Son & Co.



\$8.44.

DOUBLE SMALL-PICA BLACK RIM SHADED.

12 1/2 x 15 1/2

Enciclopedia Metodica delle belle Arti.
ZANI, PARMA, 1819-22.

\$10.00.

DOUBLE ENGLISH BLACK RIM SHADED.

12 1/2 x 15 1/2

Annales Hirsangiensium, Joan. Trithemii.
PRINTED IN ST. GALLEN, 1690.

\$11.68.

DOUBLE GREAT-PRIMER BLACK RIM SHADED.

12 1/2 x 15 1/2

Annals of Parisian Typography.
WM. PARR GRESWELL, 1818.

\$13.77.

CANON BLACK RIM SHADED.

12 1/2 x 15 1/2

Traité de la Typographie.
H. FOURNIER, PARIS. 1825.

\$19.52.

FIVE-LINE PICA BLACK ODSAN'D

(WITH NINE-LINE PICA CAPS).

12 1/2 x 15 1/2

Initia Typographia.

J. H. Niehtenberger, 1811.

at Bruce's New-York Type-foundry, Chambers-street, New-York.

DOUBLE GREAT-PRIMER BLACK RIMMED.

TABLE
111

First National Bank.

This is to Certify, This Indenture,
Shipped, Bought of

DOUBLE SMALL-PICA TEUTONIC SHADED.

TABLE
112

The Merchant's Fire & Life Insurance Company Dividend.
NEW-YORK, December, 1868.

DOUBLE ENGLISH TEUTONIC SHADED.

TABLE
113

All Goods Shipped by Pacific Mail Steamer.
NEW-YORK, December, 1868.

DOUBLE GREAT-PRIMER TEUTONIC SHADED.

TABLE
114

Interest on Stock Payable Monthly.
Capital, 137,654 Dollars.

CANON TEUTONIC SHADED.

TABLE
115

Form of Agreement, &c.
Payable, 1875!

LONG-PRIMER BLACK OUTLINE.

10 and 12 pt.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness; that to secure these rights, governments

XX

GREAT-PRIMER ITALIAN TEXT.

10 and 12 pt.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with certain unalienable rights; that to secure these rights, governments

DOUBLE SMALL-PIXA MEDIEVAL.

10 and 12 pt.

We hold these Truths to be self-evident: that all Men are created equal; **XPQDQFGHIJKE, 1868.**

DOUBLE ENGLISH ITALIAN TEXT.

10 and 12 pt.

We hold these truths to be self-evident: that all Men are created equal; **XPQDQFGHIJKE, 1868.**

DOUBLE ENGLISH TEUTONIC ORNAMENTED.

10 and 12 pt.

American Horticultural Society Exhibition!
New-York, 1868.

DOUBLE GREAT-PRIMER TEUTONIC ORNAMENTED.

10 and 12 pt.

New Gazetteer of the United States.
New-York, 1868.

CANON TEUTONIC ORNAMENTED.

10 and 12 pt.

Conservatory of Music!
New-York, 1868.

Printing Types cast by George Bruce's Son & Co.,

GREAT-PRIMER Saxon Ornate.

New-York Printers' Society.

ADFGH

GREAT-PRIMER Saxon Ornate Shaded, No. 1.

New-York Printers' Society.

GREAT-PRIMER Saxon Ornate Shaded, No. 2.

New-York Printers' Society.

DOUBLE PICA Saxon Ornate.

Bank of South America

ADFGH

DOUBLE PICA Saxon Ornate Shaded, No. 1.

Bank of South America

DOUBLE PICA Saxon Ornate Shaded, No. 2.

Bank of South America

DOUBLE GREAT-PRIMER Saxon Ornate.

New Specimens of Ornamented Letter!

DOUBLE GREAT-PRIMER Saxon Ornate Shaded, No. 1.

New Specimens of Ornamented Letter.

DOUBLE GREAT-PRIMER Saxon Ornate Shaded, No. 2.

New Specimens of Ornamented Letter!

MERIDIAN BLACK OUTLINE.

Appropriate Type A B C D E F G

at Bruce's New-York Type-Foundry.

Printing Types cast by George Bruce's Son & Co.,

BREVIER VICTORIA.

W. & A. B. C.

With the work of an engraver in stone, like the engravings of a
sage, shall thou engrave the two stones with the names
of the children of Israel: thou shalt make them to
be set in sockets of gold.

EXODUS, CHAPTER XXVIII. V. 11.

And further, by these, my son, be admonished: of making many
books there is an end; and much study is a weariness
of the flesh.

ECCLIESIASTES, CHAPTER XII. V. 12.

PICA VICTORIA.

W. & A. B. C.

Then Darius the king made a decree, and
search was made in the house of the
rolls, where the treasures were
laid up in Babylon.

And there was found at Achmetha, in the
palace that is in the province of the
Medes, a roll, and therein was a
record thus written:

EZRA, CHAPTER VI, VERSES 1 AND 2.

LONG-PRIMER VICTORIA.

W. & A. B. C.

Oh that my words were now written! Oh that they were
printed in a book! Oh that they were graven with an iron
pen and lead in the rock for ever!

ION. CHAPTER XIX, VERSES 23 AND 24.

Oh that one would hear me! behold, my desire is, that the
Almighty would answer me, and that mine adversary
had written a book.

ION. CHAPTER XXXI, VERSE 35.

GREAT-PRIMER VICTORIA.

W. & A. B. C.

THE sin of Judah is written with a
pen of iron, and with the point
of a diamond: it is graven
upon the table of
their heart, and upon the horns of
your altars;

JEREMIAH, CHAP. XVII, V. 1.

DOUBLE SMALL-PICA VICTORIA.

W. & A. B. C.

The paper-reeds by the brooks, by the mouth of the brooks,
and every thing sown by the brooks, shall wither,
be driven away, and be no more.

ISAIAH, CHAPTER XIX, VERSE. 7.

DOUBLE ENGLISH VICTORIA.

W. & A. B. C.

Having many things to write unto you, I would not
write with paper and ink: but I trust to come
unto you, and speak face to face,
SECOND EPISTLE OF JOHN, VERSE 12.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

NONPAREIL BLACK.

10 and 12
10 to 12

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

BREVIER BLACK, No. 1. (ALSO ON BOURGEOIS.)

10 and 12
10 to 12

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

LONG-PRIMER BLACK, No. 1. (ALSO ON SMALL-PICA.)

10 and 12
10 to 12

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

PICA BLACK, No. 1. (ALSO ON ENGLISH.)

10 and 12
10 to 12

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

GREAT-PRIMER BLACK, No. 1.

10 and 12
10 to 12

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

DOUBLE SMALL-PICA BLACK, No. 1.

10 and 12
10 to 12

To be sold without

DOUBLE GREAT-PRIMER BLACK.

10 and 12
10 to 12

And it is he

MERIDIAN BLACK.

10 and 12
10 to 12

Carolina

FOUR-LINE PICA BLACK.

10 and 12
10 to 12

Mourn

SIX-LINE PICA BLACK.

10 and 12
10 to 12

Republic

SIX-LINE PICA BLACK OPEN, No. 1.

10 and 12
10 to 12

Republic

SIX-LINE PICA BLACK OPEN, No. 2.

10 and 12
10 to 12

Republic

EIGHT-LINE PICA BLACK OPEN, No. 2.

10 and 12
10 to 12

Nation!

GREAT-PRIMER BLACK OPEN.

10 and 12
10 to 12

To be Sold by Auction

DOUBLE SMALL-PICA BLACK OPEN.

10 and 12
10 to 12

To be sold without

DOUBLE GREAT-PRIMER BLACK OPEN.

10 and 12
10 to 12

To be Sold

MERIDIAN BLACK OPEN.

10 and 12
10 to 12

Republic

FOUR-LINE PICA BLACK OPEN.

10 and 12
10 to 12

Gazette

Printing Types cast by George Bruce's Son & Co.,

HUYER AUGUSTAN BLACK.

401r hold their Estates to be self-sufficient. That all Men are created equal, that they
are endowed by their Creator with certain unalienable Rights; that among these

PCA ADVERTISING BLACK.

Yet hold these Truths to be self-evident: that all Men are created equal; that they are endowed by

LONG-PRIMER ANDOSTAN BEACE

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights:

GREAT-PRIMER AUGUSTAN BLACK.

We hold these truths to be self-evident:
That all Men are created equal; that

DOUBLE PICA AUGUSTAN BLACK.

We hold these Truths to be self-evident: that
all men are created equal; that they are endowed by their
CREATOR with certain unalienable RIGHTS

LONG-PRIMER CONDENSED BLACK, No. 1. $\frac{100}{100} \times \frac{100}{100} = 100$

We hold these truths to be self-evident: that all men are crea-

PICA CONDENSED BLACK, No. 1.

We hold these truths to be self-evident: that all

GREAT-PRIMER CONDENSED BLACK, No. 1. $\frac{51}{52} \frac{51}{52}$

We hold these truths to be self-evident: that

DOUBLE SMALL-PIGA CONDENSED BLACK, NO. 1. 雙小字體黑墨, 第一號.

It's hold these Truths to be self-cri-

DOUBLE ENGLISH CONDENSED BLACK, No. 1. $\frac{9}{16} \times \frac{11}{16}$

We hold these Truths to be

DOUBLE GREAT-PRIMER CONDENSED BLACK, No. 1. ²²2222

We hold these Truths to

LONG-PRIMER BLACK OIES, No. 2

We hold these Truths to be self-evident: that all Men are
 天賦人權，人人平等，造物主所賦與之權利，不可侵奪。

Pica Black Ops. No. 2

We hold these Truths to be self-evident: that all

GREAT-PRIMER BLACK OPEX. No. 2

We hold these Truths to be self-evident:

DOUBLE SMALL-PICA BLACK OPEN. No.

We hold these Truths to be self-

DOUBLE ENGLISH BLACK OPENS, NO.

We hold these Truths to be

DOUBLE GREAT-PRIMER BLACK OPS. No.

We hold these Truths to

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

ENGLISH CONDENSED BLACK.

Small 12
10 10

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by their Creator with
A B C D E F G H I J K L M N O P Q R S T U V X Y Z

GREAT-PRIMER CONDENSED BLACK.

Small 12
10 10

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by

DOUBLE ENGLISH CONDENSED BLACK.

Small 12
10 10

We hold these Truths to be self-evident: that all Men are created

DOUBLE GREAT-PRIMER CONDENSED BLACK.

Small 12
10 10

We hold these Truths to be self-evident: that all M

CANON CONDENSED BLACK.

Small 12
10 10

The Daily Eagle

SIX-LINE PICA CONDENSED BLACK.

Small 12
10 10

Republican

SHORT-LINE PICA CONDENSED BLACK.

Small 12
10 10

Journal

GREAT-PRIMER BLACK SHADED.

Small 12
10 10

We hold these truths to be self-

LONG-PRIMER CHURCH TEXT.

Small 12
10 10

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their Creator with certain unalienable Rights: that
A B C D E F G H I J K L M N O P Q R S T U V X Y Z \$ 123-4567890

ENGLISH CHURCH TEXT.

Small 12
10 10

We hold these Truths to be self-evident: that all Men are created equal; that they are endowed by their creator

GREAT-PRIMER CHURCH TEXT.

Small 12
10 10

We hold these truths to be self-evident: that all Men are created equal: that they are endowed by their creator

DOUBLE SMALL-PICA CHURCH TEXT.

Small 12
10 10

We hold these truths to be self-evident: that all Men are created equal; that they are end-

DOUBLE ENGLISH CHURCH TEXT.

Small 12
10 10

We hold these Truths to be self-evident: that all Men are created equal

SMALL-PICA GERMAN OPEN.

Small 12
10 10

We hold these truths to be self-evident: that
A B C D E F G H I J K L M N O P Q R S T U V X Y Z 1852

COLUMBIAN GERMAN OPEN.

Small 12
10 10

We hold these truths to be self-evident:

DOUBLE PICA GERMAN OPEN.

Small 12
10 10

We hold these Truths to

DOUBLE COLUMBIAN GERMAN OPEN.

Small 12
10 10

We hold these truth

Printing Types Cast by George Bruce's Son & Co.,

BREVIER BLACK, No. 2.

W. and F. G.
10. 12. 14.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights;

PICA BLACK, No. 2

W. and F. G.
10. 12. 14.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Crea-

GREAT-PRIMER BLACK, No. 2.

W. and F. G.
10. 12. 14.

We hold these truths to be self-evident: that all Men are created equal; that they
A B C D E F G H I K L M N O P Q 1776

LONG-PRIMER BLACK, No. 2.

W. and F. G.
10. 12. 14.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Creator

ENGLISH BLACK, No. 2.

W. and F. G.
10. 12. 14.

We hold these truths to be self-evident: that all Men are created equal; that they are endowed by their Cre-

DOUBLE SMALL-PICA BLACK, No. 2.

W. and F. G.
10. 12. 14.

We hold these truths to be self-evident: that all Men are cre-
A B C D E F G H I K 1776

SEVEN-LINE PICA MODERN TEXT.

W. and F. G.
10. 12. 14.

SEVEN-LINE PICA MODERN TEXT OPEN.

W. and F. G.
10. 12. 14.

Democrat Democrat

EGHTY-LINE PICA MODERN TEXT.

W. and F. G.
10. 12. 14.

EGHTY-LINE PICA MODERN TEXT OPEN.

W. and F. G.
10. 12. 14.

Journal Journal

TEN-LINE PICA MODERN TEXT.

W. and F. G.
10. 12. 14.

TEN-LINE PICA MODERN TEXT OPEN.

W. and F. G.
10. 12. 14.

Nation Nation

at Bruce's New-York Type-foundry, Chambers-st., New-York.

GREAT-PRIMER GERMAN TEXT.

10 and 9 a
12 1/2

We hold these Truths to be self-evident: that all Men
are created equal; that they are endowed by their Great

UNION 1776.

DOUBLE SMALL-PICA GERMAN TEXT.

10 and 9 a
12 1/2

We hold these truths to be self-evident:
That all men are created equal; that they

UNION 1776.

DOUBLE PARAGON GERMAN TEXT.

10 and 9 a
12 1/2

We hold these Truths to be self-evident: That all 1776.

FOUR-LINE PICA GERMAN TEXT.

10 and 9 a
12 1/2

América,

Cataluña,

Damascus.

SEVEN-LINE PICA GERMAN TEXT.

10 and 9 a
12 1/2

San

José,

Reiva.

TEN-LINE PICA GERMAN TEXT.

10 and 9 a
12 1/2

El Telegrafo

ELEVEN-LINE PICA BLACK ORNAMENTED.

10 and 9 a
12 1/2

United States

at Bruce's New-York Type-foundry, No. 13 Chambers-Street, New-York.

AGATE GERMAN.

Die hohe Zeit, welche Pörschendorfs nach den Erfahrungen der ungarischen Politik, sowie nach den Erfahrungen der deutschen Literatur in Wien, zum Anschauen der besten Werke der deutschen Literatur gewährt, hat Pörschendorfs, indem er sich in Wien aufhielt, zu dem Studium der deutschen Literatur und der deutschen Sprache veranlaßt. Er hat sich in Wien aufhielt, zu dem Studium der deutschen Literatur und der deutschen Sprache veranlaßt. Er hat sich in Wien aufhielt, zu dem Studium der deutschen Literatur und der deutschen Sprache veranlaßt.

● 本報記者張曉明專訪

MISIOS GERMAN.

In diese Karte, wie die Buchdruckerzeit unter den Einwirkungen des geistlichen Stoffs einströmte, hat die Über der Gewässerflüsse verlaufen in den Gewässern eine lebhaften und nicht demuteten Grenze gezogen, die Gewässer, besonnen aber kein Easien, die sich angeschlossen hat, die Stadt Mainz und ihrem früher angeschlossen angeschlossen. Die, der den Easien lagere als ein angeschlossen angeschlossen sein, ganz aber den geistlichen zu verbinden. In den Jahren einflussreichen Einwirkungen beruht die Gewässer, die auch seine mit in einem einzigen Kreis geschlossen sein. Die Gewässer, die auch seine mit in einem einzigen Kreis geschlossen sein. Die Gewässer, die auch seine mit in einem einzigen Kreis geschlossen sein.

[illegible]

BOURGEOIS GERMAN.

Zu hoher Stufe, welche die Forderungsfunktion unter den Erfindungen des menschlichen Geistes einnimmt, daß die Idee die Werkstoffseite befriedigt zu sein, zum Gegenstande eines lebhaften noch nicht demüthigten Streites gemacht, seit Erzeugung, besonders aber seit Haslem es sich angelegen sein ließ, die Stadt Mainz aus ihrem früher unbeherrschten ausschließlichen Besitze, der von Haslem sogar als ein unentbehrlich angesehener wird, ganz oder doch größtentheils zu verdrängen. An den dadurch entstan-

其非低工促產國為馬尼拉製糖公司製糖廠定其開辦日期云

SMALL-PIGA GERMAN.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstätte derselben zu sein, zum Gegenstand eines lebhaften noch nicht beendigten Streites gemacht, seit Straßburg, besonders aber seit Harlem es sich anzumaßen kein lieh, die Stadt

第 10 頁

ENGLISH-GERMAN.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstätte derselben zu sein, zum Gegenstand eines lebhaften noch nicht beendigten

MPDET663.RP.MD.PD.ME : 890

GREAT-PRIMER GERMAN

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstätte derselben zu sein, zum Gegenstand eines

१३८८८६६३८९७१८३ 78

NOSPAREIL GERMAN

Im Jahr 1891, während der Welterkrankung, wurde die Epidemie durch den Handel des Kakaos, der die Übertragung der Krankheit befördert, in den Kakaoproduzentenländern sehr verbreitet. Die Übertragung der Krankheit wird durch den Handel des Kakaos, der die Übertragung der Krankheit befördert, in den Kakaoproduzentenländern sehr verbreitet. Die Übertragung der Krankheit wird durch den Handel des Kakaos, der die Übertragung der Krankheit befördert, in den Kakaoproduzentenländern sehr verbreitet.

同齡者不保繼續升學或就業的兒童在家庭或社區中

BREVIER GERMAN

[illegible][illegible]

LONG-PRIMER GERMAN.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtshätte derselben zu sein, zum Uferland eines lebhaften noch nicht beendigten Strömtes gemacht, seit Strazburg, besonders aber seit Harlem so sich anlegen sein ließ, die Stadt Rimini aus ihrem trüben unbewährten ansehnlichen Peste, der von Harlem sogar als ein unbet-

[illegible]

PICA GERMAN.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstätte derselben in sein, zum Gegenstand eines lebhaften noch nicht beendigten Streites gemacht, seit Straßburg, besonders aber seit Harlem es sich anze-

ॐ नमो भगवते वासुदेवाय ॥

COLUMBIA GERMAN

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die Ehre die Geburtsstätte derselben zu sein, zum Gegenstand eines lebhaften noch nicht

ИЗВЕЩАНИЕ № 1234

PARADOX GERMAN.

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschlichen Geistes einnimmt, hat die

ਅਬਦੁਲਾਹਿ ੫੬

DOUBLE-PICA GERMAN.

Die hohe Stufe, welche die

DOUBLE COLUMBIAN GERMAN.

Die hohe Stufe, welche

CANON GERMAN.

10 x and 12
10 1/2 12 1/2

Buchdrucker=

SIX-LINE PICA GERMAN.

8 x and 10
8 1/2 10 1/2

Erfindung

EIGHT-LINE PICA GERMAN.

6 x and 8
6 1/2 8 1/2

Weistes

TWELVE-LINE PICA GERMAN.

4 x and 6
4 1/2 6 1/2

Ehre

NONPAREIL GERMAN TITLE

10 x and 12
10 1/2 12 1/2

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des menschl.

MINION GERMAN TITLE.

10 x and 12
10 1/2 12 1/2

Die hohe Stufe, welche die Buchdruckerkunst unter den Erfindungen des

BREVIER GERMAN TITLE.

10 x and 12
10 1/2 12 1/2

Die hohe Stufe, welche die Buchdruckerkunst unter den Er-

BOURDEOIS GERMAN TITLE.

10 x and 12
10 1/2 12 1/2

Die hohe Stufe, welche die Buchdruckerkunst unter den Er

LONG-PRIMER GERMAN TITLE.

10 x and 12
10 1/2 12 1/2

Die hohe Stufe, welche die Buchdruckerkunst

SMALL-PICA GERMAN TITLE.

10 x and 12
10 1/2 12 1/2

Die hohe Stufe, welche die Buchdruckerkunst un-

PICA GERMAN TITLE.

10 x and 12
10 1/2 12 1/2

Die hohe Stufe, welche die Buchdrucker-

GREAT-PRIMER GERMAN TITLE.

10 x and 12
10 1/2 12 1/2

Die hohe Stufe, welche die

DOUBLE GREAT-PRIMER GERMAN TITLE.

10 x and 12
10 1/2 12 1/2

Die hohe Stufe,

SMALL-PICA GERMAN OPEN.

10 x and 12
10 1/2 12 1/2

Die hohe Stufe, welche die Buchdruckerkunst un

COLUMBIAN GERMAN OPEN.

10 x and 12
10 1/2 12 1/2

Die hohe Stufe, welche die Buch-

DOUBLE PICA GERMAN OPEN.

10 x and 12
10 1/2 12 1/2

Die hohe Stufe, welche

DOUBLE COLUMBIAN GERMAN OPEN.

10 x and 12
10 1/2 12 1/2

Die hohe Stufe, we

LABOR-SAVING RULES,

FOR

Labels, Tables, and General Work.

Double Rules.....	weigh about 11 lb. 9 oz. at \$1.60 per lb.
Parallel ".....	9 lb. 4 oz. at 1.75 "
Single " 8 to 16 in.....	4 lb. 6 oz. at 1.50 "

EACH KIND SOLD BY THE FOLLOWING SCHEME:

10 of each of 1 to 8 ems, ruling by a 16 in. em, being 132 pieces.	
10 " 9 to 16 " " " " em, " 100 "	
6 " 17 to 26 " " " " em, " 60 "	
4 " 27 to 36 " " " " em, " 40 "	
16 each of Mixed pieces of 9, 11, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100 ems, " 96 "	

Making a Total of 420 pieces.

With such a set of Rules, any Printing Office is adequately supplied with material to set up every description of Tables, Labels, or other Jobs requiring even or uneven lengths of Rule. They are executed with great nicety so that, if it is required to place them, the joints cannot be discovered; and being all cut to regular measures, render unnecessary the constant cutting and consequent waste of Brass Rule.

[Cases \$12.00 each.]

8th Series.

Standard bar weight
9 lb. 12 oz.
Price, \$1.00 per lb.

4th Series.

Standard bar weight
9 lb. 12 oz.
Price, \$1.00 per lb.

5th Series.

Standard bar weight
9 lb. 12 oz.
Price, \$1.00 per lb.

10th Series.

Standard bar weight
9 lb. 12 oz.
Price, \$1.00 per lb.

LABOR-SAVING RULE.

The 4th to the 11th Series are put up in fonts of one-half the quantities mentioned in the above scheme. Series 10 and 11 are cut without a shoulder on the heavy side of the rule, and with inside and outside mitres, so that they may be used double, as in series 10 surrounding this paragraph.

9th Series.

Standard bar weight
10 lb. 12 oz.
Price, \$1.00 per lb.

6th Series.

Standard bar weight
9 lb. 12 oz.
Price, \$1.00 per lb.

7th Series.

Standard bar weight
10 lb. 12 oz.
Price, \$1.00 per lb.

11th Series.

Standard bar weight
10 lb. 12 oz.
Price, \$1.00 per lb.

BRASS RULE.

Sold in strips of two feet each.

See pages 128 and 129 for Ornamental Corners to fit every kind without justification on the outside.

No.	Cts. per foot.
301	6
302	8
303	12
304	14
305	18
306	24
307	30
308	36
309	46
310	60
311	14
312	14
313	18
314	18
315	24
316	28
317	36
318	46
319	60
320	14
321	14
322	18
323	18
324	24
325	24
326	28
327	36
328	46
329	60

No.	Cts. per foot.
330	14
331	18
332	18
333	24
334	28
335	36
336	36
337	46
338	46
339	60
340	18
341	24
342	28
343	36
344	46
345	60
346	18
347	24
348	28
349	36
350	46
351	60
352	18
353	24
354	28
355	36
356	46
357	60

GEORGE BRUCE'S SON & CO., Type-founders, No. 13 Chambers-Street, NEW-YORK.

BRASS RULE.

Sold in strips of two feet each.

See pages 128 and 129 for Ornamental Corners to fit every kind without justification on the outside.

No.	Cts. per foot
358	10
359	10
360	10
361	14
362	25
363	20
364	25
365	14
366	16
367	22
368	25
369	16
370	20
371	25
372	10
373	14
374	14
375	16
376	16
377	14
378	16
379	16
380	16
381	16
382	20
383	14
384	14
385	16
386	16
387	16

No.	Cts. per foot
388	16
389	20
390	32
391	20
392	25
393	32
394	16
395	20
396	20
397	16
398	20
399	32
400	16
401	20
402	25
403	20
404	32
405	40
406	25
407	40
408	50
409	20
410	32
411	40
412	22
413	22
414	34
415	44

GEORGE BRUCE'S SON & CO., Type-founders, No. 13 Chambers-St.

BRASS RULE.

Sold in strips of two feet each.

See pages 128 and 129 for Ornamental Corners to fit every kind without justification on the outside.

No.	Cts. per foot
416	22
417	18
418	34
419	18
420	28
421	18
422	22
423	34
424	18
425	34
426	44
427	18
428	22
429	34
430	32
431	32
432	26
433	40
434	32
435	50
436	34
437	34
438	18
439	22
440	26
441	28
442	28
443	22
444	34
445	22

No.	Cts. per foot
446	44
447	56
448	28
449	44
450	54
451	26
452	54
453	44
454	54
455	28
456	44
457	26
458	28
459	34
460	40
461	34
462	44
463	28
464	34
465	44
466	44
467	44
468	34
469	34
470	40
471	34
472	44
473	34
474	44

GEORGE BRUCE'S SON & CO., Type-founders, No. 13 Chambers-Street, NEW-YORK.

Ornamental Corners cast by GEORGE BRUCE'S SON & CO.,

CORNERS for BRASS RULE,

To fit every kind of Bruce's Brass Rule shown on pages 125, 126 and 127, without justification, and mortised.

Price for a set of 4, Double Pin, 30 cents; Three-line Pin, 50 cents; Four-line Pin, 75 cents.

2302.
Pin Rule No. 200



2303.
Pin Rule 200



2304.
Pin Rule 200



2305.
Pin Rule 200



2306.
Pin Rule 200 to 215,
215 to 230,
230 to 245



2307.
Pin Rule 245 to 260,
260 to 275



2308.
Pin Rule 275 to 290,
290 to 300,
300 to 315



2309.
Pin Rule 300 to 315,
315 to 330,
330 to 345, 345 to 360



2310.
Pin Rule 360 to 375,
375 to 390,
390 to 405



2311.
Pin Rule 405



2312.
Pin Rule 415, 430



2313.
Pin Rule 430



2314.
Pin Rule 435, 450, 465



2315.
Pin Rule 465, 480



2316.
Pin Rule 480, 495, 510



2317.
Pin Rule 510



2318.
Pin Rule 510



2319.
Pin Rule 510



2320.
Pin Rule 510



2321.
Pin Rule 510



2322.
Pin Rule 510



2323.
Pin Rule 510



2324.
Pin Rule 510



2325.
Pin Rule 510



2326.
Pin Rule 510



2327.
Pin Rule 510



2328.
Pin Rule 510



2329.
Pin Rule 510



2330.
Pin Rule 510, 525,
525 to 540



2331.
Pin Rule 540, 555,
555 to 570



2332.
Pin Rule 570, 585



2333.
Pin Rule 585, 600,
600 to 615



2334.
Pin Rule 600, 615,
615 to 630



2335.
Pin Rule 630, 645



2336.
Pin Rule 645, 660



2337.
Pin Rule 660, 675



2338.
Pin Rule 675



2339.
Pin Rule 675



2340.
Pin Rule 675



2341.
Pin Rule 675



2341 1/2.
Pin Rule 675, 690, 705



2342.
Pin Rule 690



2343.
Pin Rule 690



2344.
Pin Rule 690



2345.
Pin Rule 690



2346.
Pin Rule 690



2347.
Pin Rule 690



2348.
Pin Rule 690, 705, 720



2348 1/2.
Pin Rule 705, 720, 735



2349.
Pin Rule 735



2350.
Pin Rule 735



2351.
Pin Rule 735



at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

Entered according to Act of Congress in the year 1861, by GEORGE BRUCE, in the Clerk's Office of the District Court of the United States, for the Southern District of New-York.

Ornamental Corners cast by GEORGE BRUCE'S SON & CO.,

CORNERS for BRASS RULE,

To fit every kind of Bruce's Brass Rule shown on pages 125, 126 and 127, without justification, and mortised.

Price for a set of 4. Double Pic. Sixteen; Three-Pic. Sixteen; Four-Pic. Sixteen.

2354
Pic. Six 16, 100



2353
Pic. Six 16, 100



2354
Pic. Six 16, 100



2355
Pic. Six 16, 100



2356
Pic. Six 16, 100



2357
Pic. Six 16, 100



2358
Pic. Six 16, 100



2359
Pic. Six 16, 100



2360
Pic. Six 16, 100



2361
Pic. Six 16, 100



2362
Pic. Six 16, 100



2363
Pic. Six 16, 100



2371
Pic. Six 16, 100



2377
Pic. Six 16, 100



2378
Pic. Six 16, 100



2380
Pic. Six 16, 100



2381
Pic. Six 16, 100



2382
Pic. Six 16, 100



2383
Pic. Six 16, 100



2384
Pic. Six 16, 100



2475
Pic. Six 16, 100



2476
Pic. Six 16, 100



2477
Pic. Six 16, 100



2478
Pic. Six 16, 100



2479
Pic. Six 16, 100



2480
Pic. Six 16, 100



2481
Pic. Six 16, 100



2482
Pic. Six 16, 100



2483
Pic. Six 16, 100



2484
Pic. Six 16, 100



2485
Pic. Six 16, 100



2486
Pic. Six 16, 100



2487
Pic. Six 16, 100



2488
Pic. Six 16, 100



2489
Pic. Six 16, 100



2490
Pic. Six 16, 100



2491
Pic. Six 16, 100



2492
Pic. Six 16, 100



2493
Pic. Six 16, 100



2494
Pic. Six 16, 100



2495
Pic. Six 16, 100



2496
Pic. Six 16, 100



2497
Pic. Six 16, 100



2498
Pic. Six 16, 100



2499
Pic. Six 16, 100



2500
Pic. Six 16, 100



2501
Pic. Six 16, 100



2502
Pic. Six 16, 100



2503
Pic. Six 16, 100



2504
Pic. Six 16, 100



2505
Pic. Six 16, 100



2506
Pic. Six 16, 100



2507
Pic. Six 16, 100



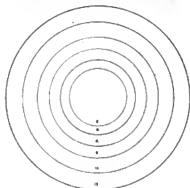
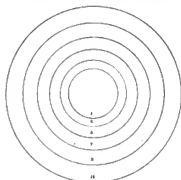
at Bruce's New-York Type-foundry, No. 13 Chambers-st., NEW-YORK.

Brass Printing Materials made by George Bruce's Son & Co.,

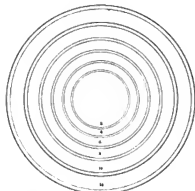
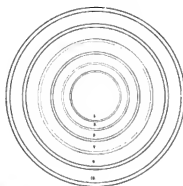
BRASS CIRCLES.

From No. 1 to 5 of either kind, 60 cents each. From No. 6 to 10, 75 cents each. Nos. 11 and 12, \$1.00 each. A set of 12 pieces of either kind for \$6.50.

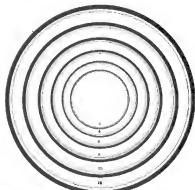
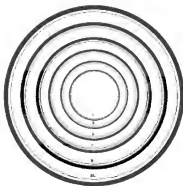
SINGLE.



PARALLEL.



DOUBLE.



at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

Brass Printing Materials made by George Bruce's Son & Co.,

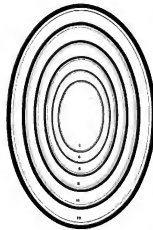
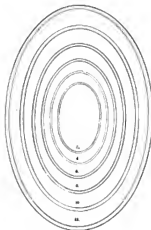
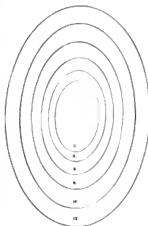
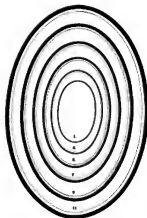
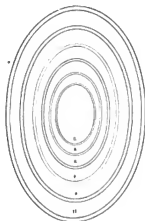
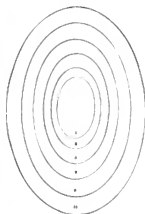
Brass Ellipses.

From No. 1 to 5 of either kind, \$1.00 each. From No. 6 to 10, \$1.50 cents each. Nos. 11 and 12, \$1.25 cents each. A set of 12 pieces of either kind for \$12.00.

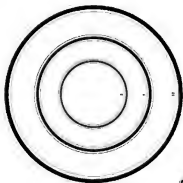
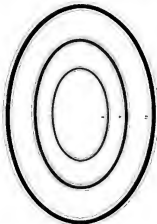
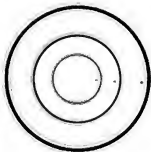
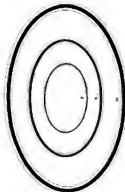
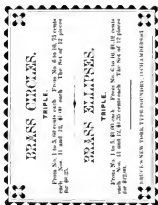
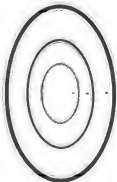
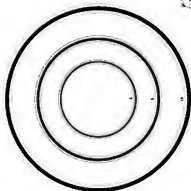
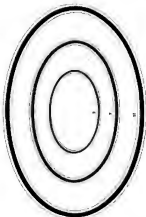
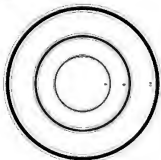
SINGLE.

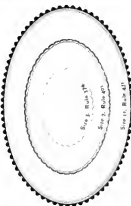
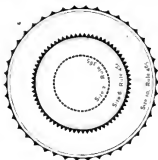
PARALLEL.

DOUBLE.



at Bruce's New-York Type-foundry, Chambers-st., New-York.





Size 12, Rule 47th

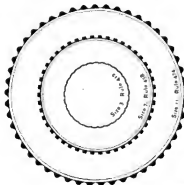
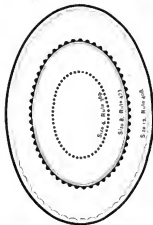
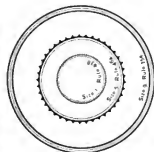


FANCY
BRASS CIRCLES AND ELLIPSES.
Brass Circles and Ellipses from all patterns of Brass Rule published in the opposite book, can be furnished in any of the 12 sizes shown on this page.

Prices of Fancy Circles.
Nos. 1 to 5, 25 cents each; Nos. 6 to 10, 50 cents each.
Nos. 11 and 12, 75 cents each.

Prices of Fancy Ellipses.
Nos. 1 to 5, 40 cents each; Nos. 6 to 10, 60 cents each;
Nos. 11 and 12, 80 cents each.

Bevel's A. 1, Type-foundry, No. 13 Chambers.



Size 16, Rule 47th

BRASS DASHES.

10 Cents each.

No	
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	
16	
17	

10 Cents each.

No	
15	
16	
17	
18	
19	
20	
21	
22	
23	
24	
25	
26	
27	
28	

10 Cents each.

No	
29	
30	
31	
32	
33	
34	
35	
36	
37	
38	
39	
40	
41	
42	

15 Cents each

No	
43	
44	
45	
46	
47	
48	
49	
50	
51	
52	
53	
54	
55	

From No. 56 to No. 60, 15 Cents each.
From No. 61 to No. 68, 30 Cents each.

No	
56	
57	
58	
59	
60	
61	
62	
63	
64	
65	
66	
67	
68	

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, 13 CHAMBERS-STREET, NEW-YORK.

Electrotypd Ornaments from Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.



Entered according to Act of Congress in the year 1884, by GEORGE BRUCE, in the Clerk's Office of the District Court of the United States, for the Southern District of New-York.

No 2113 Silver and Glassware \$.25



No 2114 Dentist \$.50



No 2115 School Books \$.25



No 2116 Laces and Embroideries \$.25



No 2117 Umbrellas \$.50



No 2118 Book Stove \$.25



No 2119 Millinery \$.25



No 2120 Tailor \$.50



No 2121 Stationery \$.25



No 2122 Jewelry \$.25



No 2123 Boots and Shoes \$.50



No 2124 Tailor \$.25



No. 2125. Lumber Yard. \$1.25.



No. 2126. Cabinet Furniture. \$1.25.



No. 2127. Carpenter. \$1.25.



No. 2128. Coal Yard. \$1.25.



No. 2129. Hardware. \$1.25.



No. 2130. Omnibus. \$1.25.



No. 2131. Saddlery. \$1.25.



No. 2132. Saddlers' Hardware. \$1.25.



No. 2133. Horse Shaping. \$1.25.



No. 2134. Shutters and Blinds. \$1.25.



No. 2135. Mason. \$1.25.



No. 2136. Soap Maker. \$1.25.



No. 2137- Tobacco and Segars

\$1.25



No. 2138 Groceries

\$1.50



No. 2139 Brushmaker

\$1.25



No. 2140 Agricultural Implements

\$1.25



No. 2141 Tools

\$2.00



No. 2142 Marble Works

\$1.25



No. 2143 Picture Frames

\$1.25



No. 2144 Daguerreotypes

\$1.00



No. 2145 Flour Bk

\$1.25



No. 2146 Carpeting

\$1.25



No. 2147 Miller

\$1.00



No. 2148 Daguerreotype

\$1.25



No. 149

Sporting

\$1.25



No. 150

Baker

\$0.50



No. 151

Locksmith

\$1.25



No. 152

Wagons and Sleighs

\$1.25



No. 153

Hatter

\$0.50



No. 154

Sign Painting

\$1.25



No. 155

Greenhouse

\$1.50



No. 156

Mill

\$1.50

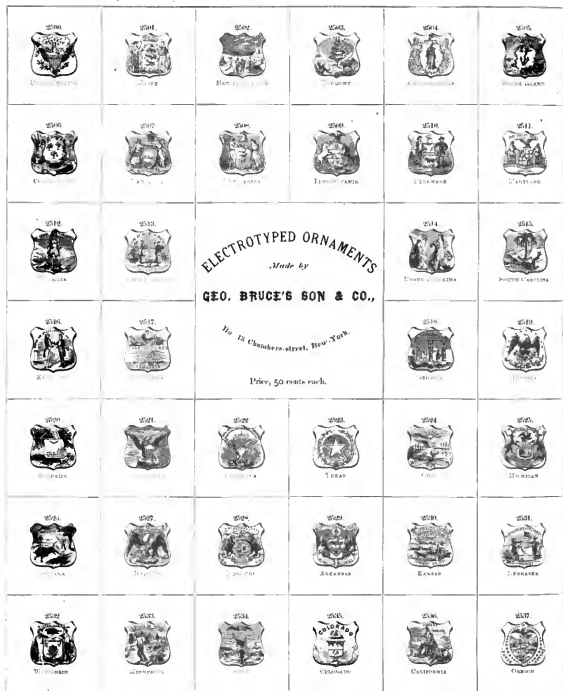


No. 157

Undertaker

\$1.50





Entered according to Act of Congress in the year 1861, by GEORGE BRUCE'S SON & CO., in the Clerk's Office of the District Court of the United States, for the Southern District of New York.

ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.



ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.

(Old Style Head and Tail pieces)

3000. \$1.00.



3003. \$0.75.



3018. \$1.00.



3001. \$0.75.



3010. \$0.75.



3023. \$1.25.



3002. \$1.25.



3011. \$0.75.



3020. \$0.75.



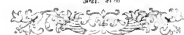
3003. \$1.00.



3012. \$0.75.



3021. \$1.00.



3004. \$1.25.



3013. \$0.75.



3022. \$1.25.



3005. \$0.75.



3014. \$0.75.



3025. \$1.25.



3006. \$1.00.



3015. \$0.75.



3024. \$1.00.



3007. \$0.75.



3016. \$0.75.



3026. \$1.25.



3008. \$1.25.



3017. \$0.75.



3027. \$1.25.



Electrotyped Ornaments made at Bruce's New-York Type-foundry.

Old-Style Head and Tail pieces.

3027. \$1.00.



3028. \$0.60.



3029. \$1.00.



3030. \$1.00.



3031. \$1.00.



3032. \$1.00.



3033. \$0.60.



3034. \$1.00.



3035. \$1.00.



3036. \$1.00.



3037. \$1.00.



3041. \$0.60.



3038. \$1.00.



3039. \$1.00.



3042. \$0.60.



3040. \$1.00.



3043. \$0.60.



3046. \$1.00.



3044. \$0.60.



3044. \$0.60.



3047. \$1.00.



3050. \$0.60.



3045. \$0.60.



3049. \$1.00.



3051. \$0.60.



ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.

Of 18 different pieces.

3662. \$1.50



3663. \$1.50



3664. \$1.50



3669. \$1.50



3670. \$1.50



3671. \$1.50



3672. \$1.50



3673. \$1.50



3674. \$1.50



3675. \$1.50



3676. \$1.50



3677. \$1.50



3678. \$1.50



3679. \$1.50



3680. \$1.50



3681. \$1.50



3682. \$1.50



3683. \$1.50



3684. \$1.50



3685. \$1.50



3686. \$1.50



3687. \$1.50



3688. \$1.50



3689. \$1.50



3690. \$1.50



Electrotyped Ornaments made at Bruce's New-York Type-foundry.

OLD-STYLE HEAD AND TAIL PIECES.

3083. \$1.50



3088. \$1.50



3094. \$1.50



3085. \$1.50



3090. \$1.50



3095. \$1.50



3087. \$1.50



3091. \$1.50



3098. \$1.50



3089. \$1.50



3092. \$1.50



3099. \$1.50



3091. \$1.50



3093. \$1.50



3092. \$1.50



3093. \$1.75



3094. \$1.50



3094. \$1.75



3095. \$1.75



3096. \$1.50



3096. \$1.75



3097. \$1.50



3098. \$1.50



3098. \$1.50



Electrotyped Ornaments made at Bruce's New-York Type-foundry.

electrotype steel and full proof.

3107. \$1.25



3107. \$1.25



3108. \$1.25



3109. \$1.00



3109. \$1.00



3110. \$1.25



3111. \$1.00



3120. \$1.00



3112. \$1.00



3113. \$1.00



3130. \$1.00



3114. \$1.00



3115. \$1.25



3131. \$1.00



3116. \$1.25



3117. \$1.00



3132. \$1.25



3118. \$1.00



3119. \$1.25



3133. \$1.25



3120. \$1.25



3121. \$1.25



3134. \$1.25



3122. \$1.25



3123. \$1.25



3135. \$1.25



3124. \$1.25



3125. \$1.25



3126. \$1.25



Electrotyped Ornaments from Bruce's New-York Type-foundry.

Old-Style Head and Tail pieces.



3154. \$1.75.



ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY:

OLD-STYLE HEAD AND TAIL PIECES.

3158. \$1.40



3159. \$1.40



3160. \$1.40



3161. \$1.40



3162. \$1.40



3163. \$1.40



3164. \$1.40



3165. \$1.40



3166. \$1.40



3167. \$1.40



3168. \$1.40



3169. \$1.40



3170. \$1.40



3171. \$1.40



3172. \$1.40



3173. \$1.40



3174. \$1.40



3175. \$1.40



3176. \$1.40



3177. \$1.40



3178. \$1.40



3179. \$1.40



3180. \$1.40



3181. \$1.40



3182. \$1.40



3183. \$1.40



3184. \$1.40



3185. \$1.40



3186. \$1.40



3187. \$1.40



3188. \$1.40



3189. \$1.40



3190. \$1.40



3191. \$1.40



3192. \$1.40



3193. \$1.40



3194. \$1.40



3195. \$1.40



3196. \$1.40



3197. \$1.40



3198. \$1.40



3199. \$1.40



3200. \$1.40



3201. \$1.40



3202. \$1.40



3203. \$1.40



ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

1860. \$1.00



Bakery

1861. \$1.00



Printing

1862. \$1.00



Workshop

1863. \$1.00



Workshop

1864. \$1.00



Workshop

1865. \$1.00



Shoe Maker

1866. \$1.00



Workshop

1867. \$1.00



Workshop

1868. \$1.00



Carpenter's Hall

1869. \$1.00



Cutlery

1870. \$1.00



Carpenter's

1871. \$1.00



Workshop

1872. \$1.00



Toy Goods

1873. \$1.00



Flour

1874. \$1.00



Spinning

1875. \$1.00



Gun Shop

1876. \$1.00



Hardware

1877. \$1.00



Halter

1878. \$1.00



Ladies Fancy Goods

1879. \$1.00



Laces

ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

1970. \$1.00



Lapidary Dealer

1971. \$1.00



Druggist

1972. \$1.00



Music Store

1973. \$1.00



Musical Instruments

1974. \$1.00



Perfumery

1975. \$1.00



Perfumery

1976. \$1.00



Fashionable Dealer

1977. \$1.00



Book Dealer

1978. \$1.00



Tailor

1979. \$1.00



Tailor

1980. \$1.00



Stationer

1981. \$1.00



Stationer

1982. \$1.00



Undertaker

1983. \$1.00



Undertaker

1984. \$1.00



Undertaker

1985. \$1.00



Undertaker

1986. \$1.00



Undertaker

1987. \$1.00



Undertaker

1988. \$1.00



Undertaker

1989. \$1.00



Undertaker

ELECTROTYPED ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.



2013. \$1.50

Carpenter's Shop



2014. \$1.50

Carpenter's Shop



2015. \$1.50

Carpenter's Shop



2016. \$1.50

Carpenter's Shop



2017. \$1.50

Carpenter's Shop



2018. \$1.50

Carpenter's Shop



2019. \$1.50

Carpenter's Shop



2020. \$1.50

Carpenter's Shop



2021. \$1.50

Carpenter's Shop



2022. \$1.50

Carpenter's Shop



2023. \$1.50

Carpenter's Shop



2024. \$1.50

Carpenter's Shop



2025. \$1.50

Carpenter's Shop



2026. \$1.50

Carpenter's Shop



2027. \$1.50

Carpenter's Shop



2028. \$1.50

Carpenter's Shop



2029. \$1.50

Carpenter's Shop



2030. \$1.50

Carpenter's Shop



2031. \$1.50

Carpenter's Shop



2032. \$1.50

Carpenter's Shop



2033. \$1.50

Carpenter's Shop



2034. \$1.50

Carpenter's Shop



2035. \$1.50

Agricultural Implements



2036. \$1.50

Carpenter's Shop



2037. \$1.50

Carpenter's Shop

ELECTROTYPED ORNAMENTS made at BRUCE'S NEW-YORK TYPE-FOUNDRY.



10079. \$1.50



10080. \$1.50



10081. \$1.50



10082. \$1.50



10083. \$1.50



10084. \$1.50



10085. \$1.50



10086. \$1.50



10087. \$1.50



10088. \$1.50



10089. \$1.50



10090. \$1.50



10091. \$1.50



10092. \$1.50



10093. \$1.50



10094. \$1.50



10095. \$1.50



10096. \$1.50



10097. \$1.50



10098. \$1.50



10099. \$1.50



10100. \$1.50



10101. \$1.50



10102. \$1.50



10103. \$1.50

Electrotyped Ornaments made at Bruce's New-York Type-foundry.

2564. \$-50  Jeweller	2565. \$-50  Lamp Dealer	2566. \$-50  Lumber Dealer	2567. \$-50  Lumber Dealer	2568. \$-50  Mechanic
2569. \$-50  Miller	2570. \$-50  Music Dealer	2571. \$-50  Motion Dealer	2572. \$-50  Paper Dealer	2573. \$-50  Pawnee
2574. \$-50  Pen Dealer	2575. \$-50  Perfumer	2576. \$-50  Photographer	2577. \$-50  Piano Maker	2578. \$-50  Pickers and Preserves
2579. \$-50  Picture Frames	2580. \$-50  Plumber	2581. \$-50  Printer	2582. \$-50  Restaurant	2583. \$-50  Sadler
2584. \$-50  Sash Maker	2585. \$-50  Sash Maker	2586. \$-50  Sewing Machine	2587. \$-50  Shell and Dealer	2588. \$-50  Ship Builder

Electrotyped Ornaments made at Bruce's New-York Type-foundry.

2079. 8. 50.



Shoemakers' Finder

2080. 8. 50.



Stationer's

2081. 8. 50.



Artist's Desk

2082. 8. 50.



Surgical Instruments

2083. 8. 50.



Tailor

2084. 8. 50.



Tailor's Cradle

2085. 8. 50.



Gun Dealer

2086. 8. 50.



Print Dealer

2087. 8. 50.



Turner

2088. 8. 50.



Undertaker

2089. 8. 50.



Litter Bearer

2090. 8. 50.



Baker

2091. 8. 50.



Clockmaker

2092. 8. 50.



Organist

2093. 8. 50.



Farmer

2094. 8. 50.



Flour Dealer

2095. 8. 50.



Soapmaker

2096. 8. 50.



Barber

2097. 8. 50.



Liquor Dealer

2098. 8. 50.



Merchant

2099. 8. 50.



Soldier

2100. 8. 50.



Soldier

2101. 8. 50.



Soldier

2102. 8. 50.



Tea Dealer

2103. 8. 50.



Tobacco Dealer

ORNAMENTS MADE AT BRUCE'S NEW-YORK TYPE-FOUNDRY.

1891, \$0.25



1892, \$0.25



1893, \$0.25



1894, \$0.25



1895, \$0.25



1896, \$0.25



1897, \$0.25



1898, \$0.25



1899, \$0.25



1899, \$0.25



1901, \$0.25



1902, \$0.25



1903, \$0.25



1904, \$0.25



1905, \$0.25



1906, \$0.25



1907, \$0.25



1908, \$0.25



1909, \$0.25



1910, \$0.25



1911, \$0.25



1912, \$0.25



1913, \$0.25



1914, \$0.25



1915, \$0.25



1916, \$0.25



1917, \$0.25



1918, \$0.25



1919, \$0.25



1920, \$0.25



1921, \$0.25



1922, \$0.25



1923, \$0.25



1924, \$0.25



1925, \$0.25



1926, \$0.25



1927, \$0.25



1928, \$0.25



1929, \$0.25



1930, \$0.25



1931, \$0.25



1932, \$0.25



1933, \$0.25



1934, \$0.25



1935, \$0.25



1936, \$0.25



1937, \$0.25



1938, \$0.25



1939, \$0.25



1940, \$0.25



1941, \$0.25



1942, \$0.25



1943, \$0.25



1944, \$0.25



1945, \$0.25



1946, \$0.25



1947, \$0.25



1948, \$0.25



1949, \$0.25



1950, \$0.25



1951, \$0.25



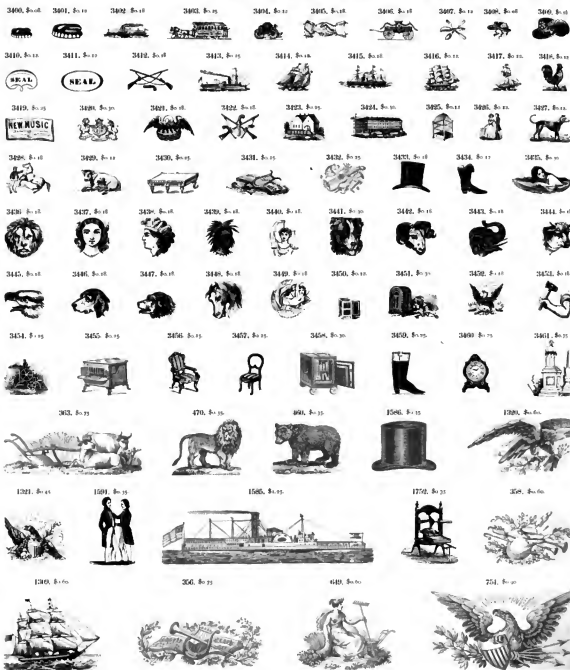
1952, \$0.25



1953, \$0.25



Ornaments made at Bruce's New-York Type-foundry.



Electrotyped Ornaments made at Bruce's New-York Type-foundry.

Initial Letters.

FIRST SERIES—60 CENTS EACH.—\$12.00 PER SET.



SECOND SERIES—50 CENTS EACH.—\$10.00 PER SET.



THIRD SERIES—35 CENTS EACH.—\$7.00 PER SET.



FOURTH SERIES—50 CENTS EACH.—\$10.00 PER SET.



FIFTH SERIES—50 CENTS EACH.—\$10.00 PER SET.



INITIAL LETTERS.

TENTH SERIES—25 CENTS EACH.—\$5.00 PER SET.



ELEVENTH SERIES—30 CENTS EACH.—\$6.00 PER SET.



TWELFTH SERIES—35 CENTS EACH.—\$7.00 PER SET.



THIRTEENTH SERIES—35 CENTS EACH.—\$7.00 PER SET.



FOURTEENTH SERIES—40 CENTS EACH.—\$8.00 PER SET.



FIFTEENTH SERIES—50 CENTS EACH.—\$10.00 PER SET.



SIXTEENTH SERIES—60 CENTS EACH.—\$12.00 PER SET.



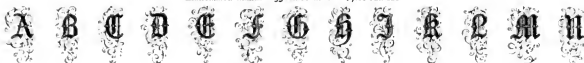
Electrotyped Ornaments made at Bruce's New-York Type-foundry.

INITIAL LETTERS.

SEVENTEENTH SERIES—35 CENTS EACH.—\$7.00 PER SET.



EIGHTEENTH SERIES—35 CENTS EACH.—\$7.00 PER SET.



NINETEENTH SERIES—40 CENTS EACH.—\$8.00 PER SET.



TWENTIETH SERIES—60 CENTS EACH.—\$12.00 PER SET.



TWENTY-FIRST SERIES—60 CENTS EACH. \$12.00 PER SET.



TWENTY-SECOND SERIES—75 CENTS EACH.—\$16.00 PER SET.

A B C D E & Co.

METAL FURNITURE.



Two-line Pica Three-line Pica



11 ea. 2 feet. 14 ea. 2 feet.

Page-See Para.



1. 10-4 cm, 10-4 cm.

Five-Hen Pks.



1. The first step is to identify the problem.

Six time slots.



12. 8 mg, 400 mg.

Nervous-System Tissue



1 m, 11 cm, 4 feet

Flight-Line Park



1 m. 13 ea. 4 feet.

The Metal Furniture shown has long been in use, and is invaluable for the imposition of forms. It is cast from Two to Eight line Pica in thickness and about 12 inches long, and sold either cut to measures or uncut at 25 cts. per lb.

CORNER QUADS.



Pica, Long Prim. & Soup.
(For Menses, &c.)



Corner Quads are cast on Pica, Long-Primer and Nonpareil bodies, and insure a better junction of nitrod rules, by preventing them slipping past each other.

Price, 20 cts. for Set of 4

NUMBERED SLUGS.



First style: 13 Second style: 13 Third style: 13 Fourth style: 13 Fifth style: 13 Sixth style: 13

Numbered Kings have been in use several years in the principal newspaper offices in this city. Each compositor has a few on his stand, corresponding with his number in the printing office, and drops one at the bottom of his matter in the proof-galleys so that his number is also proved with the other matter at the second of his work. They can be furnished with either of the above forms, electrotyped and cut to the measure of the column, for 25 cts. each.

PROOF GALLEYS.



Proof, Single Column, Brass Bottoms	\$1.46	Proof, Single Column, Patent Bind	\$4.25
Double	2.25	Double	3.00
Single " Lining screwed on	0.50	Single " all brass	3.25
Double	2.25	Double	3.25

at Bruce's New-York Type-Foundry, No. 13 Chambers-st., NEW-YORK.

LABOR-SAVING LEADS.



These Leads (and Slugs, as they are sometimes called) are cast six to Piece Four to Piece, Nonpareil and Piece in thickness, and cut to 14 different lengths, viz. 4, 6, 8, 10, 12, 14, 16, 18, 20 and 24 ems Piece. The smallest assortment of either thickness weighs 25 lb., and by a combination of them, for example, over 600 medium 9 ems (21 ems Piece) can be loaded from a 25 lb. box Six to Piece. They are

cut very accurately and the length of each lead stamped on it. No job office should be without them. The time saved in having them ready cut and stamped to your hand will soon pay for them, and if you will either singly or in combination, use them as measures for your composing sticks, you will cease to cut up leads for jobbing. Price, 40 cts. per lb. for Four or Six to Piece. 35 cts. per lb. for Piece or Nonpareil

LABOR-SAVING QUOTATIONS.



These Labor-Saving Quotations are accurately cast, of Two, Three and Four line Piece in thickness, and 4, 6, 10, 16 and 20 ems Piece in length, with space to each size. The smallest assortment of these three thicknesses of all lengths weighs 40 lb. and is

sold at 25 cts. P. B. They may be used in all cases where ordinary wooden furniture has been used. In large assortments, pieces of 25, 37, 40 and 60 ems Piece in length can be furnished in either of the three widths.

at Bruce's New-York Type-foundry, No. 13 Chambers-st., New-York.

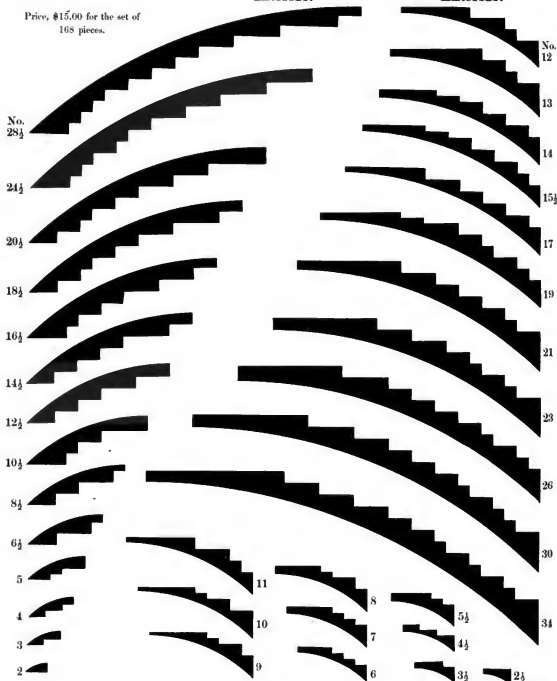
BRUCE'S CIRCULAR QUADRATS.

They justify with Pica quads, and their length in Pica ems is stamped on them. Each foot contains 8 each Nos. 2 to 8,—4 each Nos. 9 to 17,—2 each Nos. 18 to 34.

Interior.

Exterior.

Price, \$15.00 for the set of
168 pieces.



1st SUPPLEMENT to

Bruce's Abridged Specimen Book of

1869.

NEW-YORK, March 1, 1870.

\$8.32. DOUBLE-PICA BLACK RIMMED. PAID IN ADVANCE

First National Bank.

**This is to Certify, This Indenture, Shipped,
Bought of**



\$5.64. PICA EXTENDED BLACK. PAID IN ADVANCE

Bruce's New-York Type-foundry,

Established in 1813.

GEO. BRUCE'S SON & CO., 13 Chambers-St., NEW-YORK.

\$8.25. GREAT-PRIMER EXTENDED BLACK. PAID IN ADVANCE

Bruce's New-York Type-foundry,

Established in 1813.

GEORGE BRUCE'S SON & CO., 13 CHAMBERS-ST.

\$11.14. DOUBLE PICA EXTENDED BLACK. PAID IN ADVANCE

Second National Bank.

GEORGE BRUCE'S SON & CO.,

No. 13 Chambers-Street,

\$16.70. DOUBLE GREAT-PRIMER EXTENDED BLACK. PAID IN ADVANCE

**George Bruce's Son & Co.,
NEW-YORK,
No. 13 Chambers-St.**

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

\$2.00. BREVIER GOTHIC CONDENSED ITALIC. W & A

COMBINATION BORDERS,
ASTRONOMICAL, MATHEMATICAL AND MEDICAL SIGNS.
BRUCE'S NEW-YORK TYPE-FOUNDRY, 1870.

\$1.64. TWO-LINE PEARL GOTHIC CONDENSED ITALIC. W & A

BRASS MATERIAL OF ALL KINDS.
LABOR-SAVING RULE, DASHES, CIRCLES, &C.,
BRUCE, NEW-YORK, 1870.

TWO-LINE NONPAREIL GOTHIC CONDENSED ITALIC. W & A

\$1.85. CIRCULAR QUADS,
CORNER QUADS, METAL FURNITURE,
BRUCE, NEW-YORK, 1870.

TWO-LINE BREVIER GOTHIC CONDENSED ITALIC. W & A

\$2.48. PRINTING PRESSES,
ROLLERS & ALL KINDS OF INK,
BRUCE, NEW-YORK, 1870.

\$3.14.

TWO-LINE LONG-PRIMER GOTHIC CONDENSED ITALIC.

W & A

CASES, STANDS, WOOD RULE, MALLETS AND PLANERS,
BRUCE'S NEW-YORK TYPE-FOUNDRY, 1870.

\$11.62.

DOUBLE PICA RAY SHADED.

W & A



Second National Bank.
GEORGE BRUCE'S SON & CO.,
Type-founders, No. 13 Chambers-Street,
NEW-YORK.

\$2.90.

PICA ORNAMENTED, No. 27.

W & A



THE PRINTERS' PRICE LIST.

A Manual for the use of Clerks and Bookkeepers in Job Printing Offices. By THEO. L. DE VINNE.
FRANCIS HART & CO., 63 Courtlandt-Street, NEW-YORK, 1869.

\$4.84.

DOUBLE PICA ORNAMENTED, No. 42.

W & A

The History of the Life of Albrecht Dürer of Nürnberg. MRS. CHARLES HEATON,
London, 1870.

\$6.56.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 31.

W & A

Albert Durer: his life and works. WM. B. SCOTT, London: 1869.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$4.50.

BREVIER LAW ITALIC.

W. & M. S.
4 1/2 in. 12 in.

THE COMPANY OF STATIONERS, or Text-Writers, who wrote and sold all sorts of books then in use, namely A, B, C, or Abbies, with the Puter-noder, Ave Mary, Creed, Gospels, &c. dwelt in and about Puter-noder Row. And Stowe, in his Survey of London, edition 1598, says, also turners of heads, and they were called, Puter-noder makers, as may be seen in a record of one Robert Nikke, Puter-noder maker, and citizen, in the reign of Henry IV. &c.

\$4.30.

LONG-PRIMER LAW ITALIC.

W. & M. S.
5 in. 12 in.

THEY were of great antiquity, even before the Art of PRINTING was invented; and notwithstanding all the endeavours that have been made, no privilege or charter have as yet been discovered, though several of the old printers are said to be of the Stationers Company, nor can we find what authority they had granted them, with relation to printed books as an incorporated body till the following Charter was granted them, in the year 1556; wherein may be observed the names of several of the early master-printers.

\$4.07.

PICA LAW ITALIC.

W. & M. S.
5 in. 12 in.

THE CHARTER granted to the Company of STATIONERS on the 4th day of May, in the year 1556, and in the Third and Fourth of Philip and Mary, being a true copy of the original record remaining in the Chapel of the Rolls. Examined, and translated from the original Latin copy, by

MR. HENRY ROOK, Clerk of the Rolls.

\$5.20.

LONG-PRIMER VENETIAN.

W. & M. S.
5 in. 12 in.

THE KING AND QUEEN TO ALL THOSE TO WHOM THESE PRESENTS SHALL COME, GREETING. KNOW ye that we considering and manifestly perceiving that several seditious and heretical books both in verse and prose are daily published, stamped and printed by divers scandalous, schismatical and heretical persons, not only exciting our subjects and liegemen to sedition and disobedience against us, our crown and dignity, but also to the renewal and propagating very great and detestable heresies against the faith and sound catholic doctrine of holy mother, the church; and being willing to provide a proper remedy in this case,

(LONDON, 4th day of May, in the year 1556.)

\$6.75.

GREAT-PRIMER VENETIAN.

W. & M. S.
5 in. 12 in.

WE of our own special favour, certain knowledge and mere motion do will, give and grant for ourselves, our heirs and successors of the above-mentioned queen, to our beloved and faithful liegemen,

THOMAS DOCKWRAY (Master)

JOHN CAWOOD, HENRY COKE (Keepers or Wardens)

(The Freemen or Commonalty)

WILLIAM BONHAM, JOHN ROGERS, ROBERT HOLDER, &c.

Freemen of the Mystery or Art of a Stationer of our city of London and suburbs

(LONDON, 4th day of MAY, in the year 1556.)

at Bruce's New-York Type-Foundry, 13 Chambers-street, NEW-YORK.

\$2.40. NONPAREIL ITALIAN CONDENSED. 10 a and 12 a
10 to 12 m
PRINTING IN COLORS.

Three colors were used by Peter Schöeffer in printing the initial letter of the *Meisen Psalter* of 1457. Gold was used by a printer of Venice in 1477. Red was in common use by printers of all countries at a very early date. But it is only in the present century that the black, blue or pink varieties attempt the printing of pictures by substituting and overlapping colors. There was no printing press in use for many centuries that could be trusted to register. All attempts at color printing were in obscure services (many times of the same color), in which inaccurate register was not a hindrance.

\$2.87. LONG-PRIMER ITALIAN CONDENSED. 10 a and 12 a
10 to 12 m
JOHN BAPTIST JACKSON

Was the first to attempt the use of contrasting colors. His first essay was in Venice, where in 1744 he published six landscapes. He states that he was obliged to invent a new press for this work. He also attempted cameo printing, paper hangings, &c.

\$3.80. GREAT-PRIMER ITALIAN CONDENSED. 10 a and 12 a
10 to 12 m

WILLIAM SAVAGE, of London, in 1819-1822, published *Hints on Decorative Printing*. One of his illustrations, *Mercy*, was produced by 29 blocks, all wood.

\$6.40. DOUBLE SMALL-PICA ITALIAN CONDENSED. 10 a and 12 a
10 to 12 m

GEORGE BAXTER, of London, in 1836, patented a combination of Steel, Stone, Wood, and Aquatint.

\$8.16. DOUBLE ENGLISH ITALIAN CONDENSED. 10 a and 12 a
10 to 12 m

G. C. LEIGHTON, of London, in 1849, used etched Zinc Plates and Wood with marked success.

\$11.47. DOUBLE GREAT-PRIMER ITALIAN CONDENSED. 10 a and 12 a
10 to 12 m

FIRST Colored Prints in Illustrated London News, December, 1856.

\$14.40. CANON ITALIAN CONDENSED. 10 a and 12 a
10 to 12 m

CHROMO-Lithography, 1859.

\$3.50. BREVIER EXTRA CONDENSED, No. 2. MADE IN U.S.A.

EDGES, THE SUMME OF EDGES, 160, E.C.

It used to have brought the 11 Phœnician letters into lines. These letters were originally called *Isidors*. *Isidors*, of Phœnician character, and were gradually changed in form until they became the present of all letters now used in Europe, except the Turkish. Phœnician, of Argeus, added 4 letters, 121, E.C., sometimes added 1 more, 140, E.C. The Greek alphabet consisted of 18 letters, until 399 or 402, E.C., when the letter of 26 letters was introduced.

11 these were capital letters. The small, or cursive, or lower case letters are of much later invention, and were used only when rapid writing was permissible.

\$5.51. PICA EXTRA CONDENSED, No. 2. MADE IN U.S.A.

WRITTEN AND PRINTED ALMANACS THAT HAVE BEEN FAMOUS IN THEIR DAY.

Regiomontanus, in German and Latin,	1475-1506.
First printed in England by Richard Penson	1497.
Tycho's Prognostications, 1573.	1626.
Lilly's Ephemeris	1644.
Momp's Almanac	1638.
Commissaire des Temps,	1679.
Chambers Book of Days,	1662.

\$4.22. LONG-PRIMER EXTRA CONDENSED, No. 2. MADE IN U.S.A.

THE ALPHABETS OF DIFFERENT NATIONS

Contain the following letters, exclusive of Diphthongs, Double Letters, Accents, Ligatures and Contractions:

English, 26.	French, 25.	Italian, 20.	Spanish, 27.	German, 26.
Slavonic, 42.	Russian, 26.	Latin, 22.	Greek, 21.	Hebrew, 22.
Arabic, 28.	Persian, 32.	Turkish, 28.	Sanskrit, 44.	American, 26.

The Chinese radical characters number 214.

\$3.25. GREAT-PRIMER EXTRA CONDENSED, No. 2. MADE IN U.S.A.

FRANCE SURPASSES ALL OTHER NATIONS IN ALMANACS.

One publisher announces 30 different Almanacs for 1870.

The Almanach Imperial and Almanach de France, each contain about 1000 octavo pages.

Some are statistical; more are astrological and necromantic; but most of them are humorous.

\$4.16. DOUBLE SMALL-PICA EXTRA CONDENSED, No. 2. MADE IN U.S.A.

THE ALMANACH DE GOTHA IS THE OLDEST OF ALL EXISTING ALMANACS,

Being in the 105th year of publication. It is a standard biographical and statistical authority on all matters connected with European Governments.

\$5.16. DOUBLE ENGLISH EXTRA CONDENSED, No. 2. MADE IN U.S.A.

BENJAMIN FRANKLIN'S CELEBRATED ALMANAC,

Poor Richard's Almanac, was first printed at Philadelphia, in 1732. It was the first rational Almanac of its class. The few existing copies when sold, command great prices.

\$5.74. DOUBLE GREAT-PRIMER EXTRA CONDENSED, No. 2. MADE IN U.S.A.

THE ALMANAC OF REGIOMONTANUS (1475-1506),

Containing only the eclipses and places of the planets, sold for 10 crowns of gold. It was printed in German and Latin, under the patronage of Matthias Corvinus.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$4.50. BREVIER ORNAMENTED, No. 2. W. & A. B. 18 18 18
PATENTS FOR INVENTIONS

Abridgements of the Specifications relating to Printing, including therein the production of copies on all kinds of materials (excepting silk and textile fabrics), by means of Types, Stereotype-blocks, Plates, Stops, Dies, Stencil Plates, Paper Writings, Electro-chemicals and Light. Printed by order of the Commissioners of Patents.
LONDON, 1859

\$3.92. PICA ORNAMENTED, No. 23. W. & A. B. 18 18 18
PATENTS FOR INVENTIONS.

Abridgements of the Specifications relating to the Manufacture of Paper, Pasteboard and Papier Mâché. Printed by order of the Commissioners of Patents.
LONDON, 1858.

\$3.48. LONG-PRIMER ORNAMENTED, No. 11. W. & A. B. 18 18 18
A CRITICAL AND HISTORICAL ACCOUNT

of all the Celebrated Libraries in Foreign Countries, as well ancient as modern; with general reflections upon the choice of books, and the method of furnishing libraries. By a gentleman of the Temple.
LONDON, 1739.

\$5.38. GREAT-PRIMER ORNAMENTED, No. 26. W. & A. B. 18 18 18

Traité élémentaire de l'imprimerie, ou le Manuel de l'imprimeur; avec 40 planches en taille-douce. ANT. FRANC. MOMORO.
Paris, 1793.

\$7.42. DOUBLE PICA ORNAMENTED, No. 44. W. & A. B. 18 18 18

Essai sur la Calligraphie des manuscrits du moyen-âge, et sur les Ornaments des premiers livres d'heures imprimés : E. M. LANGLOIS, ROUEN, 1841.

\$9.74. DOUBLE GREAT-PRIMER ORNAMENTED, No. 32. W. & A. B. 18 18 18

De prima Typographiæ Hispanicæ ætate specimen : Romæ, 1793, RAYMUNDO DIOSDADO-CABALLERO.

at Bruce's New-York Type-Foundry, No. 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$2.88. NONPAREIL GOTHIC CONDENSED, No. 3. 10 and 12 1/2
1 1/2 4 1/2

LABOR-SAVING SLUGS.
Nonpareil and Pica thickness, and cast in lengths of 4 to 22 Pica ems. Each Slug has its exact length stamped on it.
Sold in lots of not less than twenty-five pounds each, at forty cents a pound, at Bruce's New-York Type-Foundry, 13 Chambers-Street.
Orders promptly supplied.
GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, NEW-YORK, 1870.

\$3.08. LONG-PRIMER GOTHIC CONDENSED, No. 3. 10 and 12 1/2
1 1/2 4 1/2

ELECTROTYPED ORNAMENTS,
comprising Dollar, Share, Number and Pound Marks,
United States, State and Foreign Coats-of-Arms,
Business and Newspaper Cuts,
Initial Letters, Numbered Slugs for Newspaper Offices,
Mortised Labels, &c., Manufactured by
GEO. BRUCE'S SON & CO., 13 CHAMBERS-ST.

\$3.50. BREVIER GOTHIC CONDENSED, No. 3. 10 and 12 1/2
1 1/2 4 1/2

LABOR-SAVING LEADS,
6 to Pica and 4 to Pica, varying in length from 4 to 22 Pica ems.
Each Lead has its length stamped on it.
Sold in lots of not less than 25lb. each, at forty-five cents a pound.
A large stock always on hand.
GEO. BRUCE'S SON & CO., 13 CHAMBERS-STREET.

\$2.96. PICA GOTHIC CONDENSED, No. 3. 10 and 12 1/2
1 1/2 4 1/2

PRINTING PRESSES,
Hand, Cylinder, or for Jobbing, furnished at
Manufacturers' Prices for Cash.
For List of Prices &c., see page 172 of this
Supplement.
BRUCE, 13 CHAMBERS-STREET, 1870.

\$4.12. GREAT-PRIMER GOTHIC CONDENSED, No. 3. 10 and 12 1/2
1 1/2 4 1/2

Braces, Ornamental Dashes, Chess Type, Checker Type, Astronomical, Medical
and Mathematical Signs, Manufactured and Sold at
BRUCE'S NEW-YORK TYPE-FOUNDRY, 13 CHAMBERS-STREET.

\$5.60. DOUBLE SMALL-PICA GOTHIC CONDENSED, No. 3. 10 and 12 1/2
1 1/2 4 1/2

India Rubber Tympan Cloth, Points with Springs, Roller Moulds,
Rollers, Wetting Boards and Trough, sold by
GEO. BRUCE'S SON & CO., 13 CHAMBERS-STREET, 1870.

\$6.96. DOUBLE ENGLISH GOTHIC CONDENSED, No. 3. 10 and 12 1/2
1 1/2 4 1/2

Iron Side and Foot Sticks, Iron Mitre and Saw-Box, &c.
GEO. BRUCE'S SON & CO., NEW-YORK, 1870.

\$8.22. DOUBLE GREAT-PRIMER GOTHIC CONDENSED, No. 3. 10 and 12 1/2
1 1/2 4 1/2

Extra Fine Ink for Enameled Cards, Job Ink.
GEO. BRUCE'S SON & CO., 1870.

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

\$3.20. **NONPAREIL GOTHIC, No. 5.** W. & M. 5
1 1/2 in. 10 in.
IMPOSING STONES AND FRAMES.
Foolscap, Medium, Super-Royal, Imperial and Mammoth, Shooting-Blacks of
Hickory, Iron and Brass,
Lignum Vita Mallets, Planers, Wood Furniture, Wood Rule, Mourning Register,
Pick Brushes, Proof Brushes, Shears, Rotary Card Cutters, &c.,
kept on hand and sold by
GEO. BRUCE'S SON & CO., 13 CHAMBERS STREET, NEW-YORK, 1870

\$3.08. **LONG-PRIMER GOTHIC, No. 5.** W. & M. 5
1 1/2 in. 10 in.
ADVERTISING RULES,
Single Dash Rules, Brass Dashes, Double Cross Rules,
Parallel Rules, Column and Head Rules
Single and Double Brass
Bottom and Lined Proof Galleys, Common Galleys, &c.,
Made to all Sizes of Newspapers at
13 CHAMBERS-STREET, NEW-YORK, 1870.

\$3.75. **BREVIER GOTHIC, No. 5.** W. & M. 5
1 1/2 in. 10 in.
COMPOSING STICKS ALL SIZES.
Mahogany Job Stick with Iron Knee, Steel Composing Rules,
Bedkins, Page Cord,
Candlesticks, Wood Mitre-Box for Furniture, Lead Cutters, &c.,
Sold at
13 CHAMBERS-STREET, NEW-YORK, 1870.

\$3.42. **PICA GOTHIC, No. 5.** W. & M. 5
1 1/2 in. 10 in.
TYPE CASES,
Music Case, Job Case, Triple, Half and Rule
Cases, made of the Best Quality of
Seasoned Wood, on hand, and Sold Cheap for
Cash at Bruce's
13 CHAMBERS-STREET, 1870.

\$4.95. **GREAT-PRIMER GOTHIC, No. 5.** W. & M. 5
1 1/2 in. 10 in.
Steam Inking Machines, Folio Post, Medium, Super-Royal, Imperial.
BRUCE'S NEW-YORK TYPE-FOUNDRY, 1870.

\$6.72. **DOUBLE SMALL-PICA GOTHIC, No. 5.** W. & M. 5
1 1/2 in. 10 in.
Letter Boards, Demy, Medium, Royal, Super-Royal, &c.
13 CHAMBERS-STREET, NEW-YORK, 1870.

\$9.04. **DOUBLE ENGLISH GOTHIC, No. 5.** W. & M. 5
1 1/2 in. 10 in.
Wood-Cut Ink, Varnish, Ultramarine Ink, &c.,
GEO. BRUCE'S SON & CO., 1870.

\$11.00. **DOUBLE GREAT-PRIMER GOTHIC, No. 5.** W. & M. 5
1 1/2 in. 10 in.
Box-Wood and Hickory Quoins at
BRUCE'S NEW-YORK, 1870.

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$4.50.

PEARL GOTHIC, No. 6.
COLORED PRINTING INKS.

W. & A. B. S. 1870

Extra Fine Red, Lake, Purple, Ultramarine, Light Blue, Dark Blue, Light Green, Dark Green, Light and Dark Brown, Lemon and Orange Yellow, Deep Orange Yellow, Sienna, and White Ink, Brown Gold Size, Yellow Gold Size, White Size, for dry colors, Black Varnish, &c., sold at

BRUCE'S, 13 CHAMBERS-STREET, NEW-YORK, 1870.

\$5.38.

BREVIER GOTHIC, No. 6.
BRASS RULE.

W. & A. B. S. 1870

Labor-Saving Brass Rule is useful to set up every description of Tables, Labels, or other Jobs requiring even or uneven lengths of Rule; and being all cut to regular measures, save cutting and waste.
BRUCE, 13 CHAMBERS-STREET, 1870.

\$4.48.

NONPAREIL GOTHIC, No. 6.
METAL FURNITURE.

W. & A. B. S. 1870

Metal Furniture has long been in use, and is invaluable for the Imposition of Forms.

It is cast from Two to Eight line Pica in Thickness, and about 12 inches long, sold either out to measures or uncut at 30 cents a pound.

BRUCE, 13 CHAMBERS-STREET, NEW-YORK, 1870.

\$4.72

LONG-PRIMER GOTHIC, No. 6.
QUOTATIONS.

W. & A. B. S. 1870

Labor-Saving Quotations are Cast Two, Three and Four lines Pica in thickness, and 4, 8, 12, 16 and 20 ems Pica in length.
13 CHAMBERS-STREET, 1870.

\$4.44.

PICA GOTHIC, No. 6.

W. & A. B. S. 1870

BRUCE'S CIRCULAR QUADRATS

Are the most Complete and Accurately Manufactured in America.

Their length in Pica ems is stamped on them.

GEORGE BRUCE'S SON & CO., TYPE-FOUNDERS, 1870.

\$6.76.

GREAT-PRIMER GOTHIC, No. 6.

W. & A. B. S. 1870

ACCENTED LETTERS.

Our Assortment of Accented Letters to suit all Languages, is unequalled.

GEORGE BRUCE'S SON & CO., 1870.

\$9.60.

DOUBLE PICA GOTHIC, No. 6.

W. & A. B. S. 1870

HYDRAULIC PRESSES.

Single and Double, Horizontal Power Pumps, &c., sold at
13 CHAMBERS-STREET, 1870.

at Bruces New-York Type-Foundry, 13 Chambers-st., NEW-YORK.

Printing Types cast by GEO. BRUCE'S SON & CO.,



\$5.50.

PICA ANTIQUE SHADED.

10. x and 12. x
10.5 and 12.5

Traité Historique et Pratique de la Gravure en Bois.

JEAN B. M. PAPILLON, PARIS, 1766.

\$9.67.

COLLIERIAN (TWO-LINE BREVIER) ANTIQUE SHADED.

10. x and 12. x
10.5 and 12.5

Introduction to the Study of Bibliography.

T. H. HORNE, LONDON, 1814.

\$12.71.

DOUBLE SMALL-PICA ANTIQUE SHADED.

10. x and 12. x
10.5 and 12.5

L'Art Du Typographe, 1806.

B. VINÇARD, PARIS.

\$5.55.

PICA ANTIQUE POINTED.

10. x and 12. x
10.5 and 12.5

**Illuminated Ornaments selected from Manuscripts and
Early Printed Books.**

HENRY SHAW, LONDON, 1833.

\$7.42.

GREAT-PRIMER ANTIQUE POINTED.

10. x and 12. x
10.5 and 12.5

**Master-pieces of the early Printers and
Engravers.**

H. NOEL HUMPHREYS, London, 1870.

\$10.24.

DOUBLE SMALL-PICA ANTIQUE POINTED.

10. x and 12. x
10.5 and 12.5

**Annales Typographici Seculi XVI. in
Svecia.**

E. M. FANT, Upsaliæ, 1794.

\$12.64.

DOUBLE ENGLISH ANTIQUE POINTED.

10. x and 12. x
10.5 and 12.5

**Incunabula Artis Typographicæ in
Svecia. J. H. SCHRÖDER, 1842.**

at Bruce's New-York Type-Foundry, 43 Chambers-Street, N-Y.

Printing Types cast by George Bruce's Son & Co.,

\$3.60. DOUBLE PICA EXTRA CONDENSED BLACK. 10 1/2 x 12 1/2

George Bruce's Son & Co., Type-Founders,



No. 13 Chambers-Street,

New-York.

Office hours from 7 A.M. until 6 P.M.

\$5.12. DOUBLE GREAT-PRIMER EX. COND. BLACK. 12 1/2 x 15 1/2

Geo. Bruce's Son & Co. Type-Founders,

No. 13 Chambers-Street.

Office hours from 7 A.M. until 6 P.M.

\$8.64.

CANON EXTRA CONDENSED BLACK.

12 1/2 x 15 1/2

George Bruce's Son & Co., Type-Founders,

No. 13 Chambers-Street,

New-York.

\$4.35. PICA ANGO-BLACK. 10 1/2 x 12 1/2

Bruce's New-York Type-Foundry was
established in 1813 by
D. & G. Bruce.

\$5.50. GREAT-PRIMER ANGO-BLACK. 12 1/2 x 15 1/2

Bruce's New-York Type-Foundry
was established in 1813 by
D. & G. Bruce.

\$7.44.

DOUBLE SMALL-PICA ANGO-BLACK.

12 1/2 x 15 1/2

Bruce's New-York Type-Foundry was established in 1813
by David & George Bruce.

at Bruce's New-York Type-Foundry, No. 13 Chambers-st., New-York.

Printing Types cast by George Bruce's Son & Co.,



\$7.20. BREVIER EXTENDED BLACK. Warranted
to last
Bruce's New-York Type-Foundry,
Established in 1813.
No. 13 Chambers-Street,
New-York.

\$5.20. LONG-PRIMER EXTENDED BLACK. Warranted
to last
Bruce's New-York Type-Foundry,
Established in 1813.
GEORGE BRUCE'S SON & CO.,
No. 13 Chambers-Street, New-York.

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to last
A very Magnificent Assortment of Blacks
shown in
our Specimen pages.

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Splendid Assortment of Blacks
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New-York, November 1, 1870.

George Bruce's Son & Co. respectfully invite Printers to examine the
many New Styles of Patented Type exhibited in this Pamphlet. By selecting
from our numerous Fancy Fonts, the enterprising Printer can supply the
increasing demand for Novelties in Typographic

\$3.25. GREAT-PRIMER BOURBISIAN. Warranted
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to examine the many New Styles of Patented Type
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to last

New-York, November 1, 1870.

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at Bruce's New-York Type-Foundry, Chambers-street, New-York.



\$8.50.

GREAT-PRIMER RAY SHADED.

Hand set
in 12

**Lectures on the Art of Engraving, delivered at the
Royal Institution of Great Britain:
JOHN LANDSEER, 1807.**



\$5.80. PICA ORNAMENTED, No. 28.

Hand set
in 12

*The life of mayster Wyllyam Caxton
of the weald of Kent,
the first printer in England.
JOHN DEEVAIS, London, 1737.*

\$8.50. GREAT-PRIMER ORNAMENTED, No. 25.

Hand set
in 12

*Facts and speculations on the
history of playing-cards.
Wm. A. CHAFFO, 1838.*

\$11.70.

DOUBLE PICA ORNAMENTED, No. 43.

Hand set
in 12

*Mémoire sur la Litho-typographie, présenté par
PAUL DUPONT, Paris, 1839.*



\$11.68.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 30.

Hand set
in 12

*The Printer's Companion, 1846.
E. GRATTAN, PHILAD'A.*

\$10.26.

CANON ORNAMENTED, No. 20.

Hand set
in 12

*Principia Typographia,
S. L. SOTHEBY. 1839.*

Initial Letters

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Brucel's Abridged Specimen Book
of 1869.

NEW-YORK, August, 1871.

\$11.68.

DOUBLE GREAT-PRIMER OLD-STYLE ORNAMENTED.

NUMBER
116, 117

Historia artis typographicae in Marchia.



G. G. KUSTER, Berolini, 1746.

\$5.64.

PICA ORNAMENTED, No. 30.

NUMBER
116, 117

Della tipografia del Torrential in Mondovì.

G. VERNAZZA, FIRENZE, 1813.

\$7.38.

GREAT-PRIMER ORNAMENTED, No. 27.

NUMBER
116, 117

Annales typographiques de Bourges.

N. CATHÉRINOT, BOURGES, 1683.

\$11.14.

DOUBLE PICA ORNAMENTED, No. 45.

NUMBER
116, 117

Lezione sopra la stampa.

G. VERNAZZA, Cagliari, 1778.

\$16.60.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 36L

NUMBER
116, 117

Laudes typographicae.

KRAUSIUS, 1740.

Printing Types cast by GEORGE BRUCE'S SON & CO.,



\$8.00.

GREAT-PRIMER EXTENDED BLACK OPEN.

MADE
IN U.S.A.

George Bruce's Son & Co., 13 Chambers-St.

\$11.00.

DOUBLE PICA EXTENDED BLACK OPEN.

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IN U.S.A.

Geo. Bruce's Son & Co., 13 Chambers

\$16.00.

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MADE
IN U.S.A.

Bruce, No. 13 Chambers

\$2.60. TWO-LINE PEARL ORNAMENTED, No. 12. MADE IN U.S.A.

TYPOGRAPHIA,

**AN HISTORICAL SKETCH OF THE ORIGIN AND
PROGRESS OF THE ART OF PRINTING.**

T. C. HANSARD, LONDON, 1825.



\$6.34. LONG-PRIMER ORNAMENTED, No. 13. MADE IN U.S.A.

**Della prima origine della stampa
di Venezia, per opera di
Giovanni de Spira.**

PELLEGRINI, VENEZIA, 1704.



\$8.10.

DOUBLE PICA BLACK RAY SHADED.

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IN U.S.A.

First National Bank.

Whereas This Indenture Shipped

\$9.43.

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at Bruce's New-York Type-foundry, 13 Chambers-st., N.-Y.

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\$4.62.

BREVIER DORIC.

10 x and 12 x
10 1/2 12 1/2

THE VULGATE BIBLE.

Authorized by the Council of Trent, in 1546, and printed in 1590, in 3 volumes, by the special order, and under the direct supervision of Pope Sixtus V. and famous for its errors, has been sold at prices ranging from \$240 to \$300. Superseded by the edition of Clement V. in 1592.

\$4.40.

LONG-PRIMER DORIC.

10 x and 12 x
10 1/2 12 1/2

COVERDALE'S BIBLE.

A fragment of this famous book was offered for sale in 1837, at the price of £18, 18s. A copy entirely perfect is not known to be in existence.

\$5.55.

PICA DORIC.

10 x and 12 x
10 1/2 12 1/2

TYNDALL'S NEW TESTAMENT

was printed at Worms, in the year 1523. It contains 353 leaves, besides the Epistle to the Reader, and the Errata. The initial letters were gilt and illuminated.

\$6.93.

GREAT-PRIMER DORIC.

10 x and 12 x
10 1/2 12 1/2

A COPY OF THE FIRST EDITION OF Tyndall's New Testament, in English, dated 1526, was sold in 1776, for the comparatively small sum of 20 guineas.

\$11.20.

DOUBLE PICA DORIC.

10 x and 12 x
10 1/2 12 1/2

TWO FRAUDULENT
editions of 5000 copies each of Tyndall's Testament were printed in Holland.

\$13.46.

DOUBLE GREAT-PRIMER DORIC.

10 x and 12 x
10 1/2 12 1/2

TYNDALL'S
sold for Three Shillings.
Dutch edition, 2s.6d.

at Bruce's New-York Type-foundry, 13 Chambers-st., N.-Y.

Printing Types cast by **GEORGE BRUCE'S SON & CO.,**

\$3.60. **AGATE ANTIQUE, No. 5.** W. and B. 12. 10. 12.
THE FIRST AMERICAN PRINTING OFFICE
 was established in the City of Mexico, in the year 1805, and was provided
 with a full assortment of type.
 The first book printed in the New World was done in this office.
 It was called *Vocabulario en lengua Castellana y Mexicana*. The author
 of the book was the missionary *Alfonso de Molina*.

\$4.75. **BREVIER ANTIQUE, No. 5.** W. and B. 12. 10. 12.
EARLY REGULATIONS FOR THE TRADE.
 In May, 1571, the authorities of Paris undertook to
 regulate the trade. Article 6, of the
 ordinance passed that day, prohibits pressmen and
 compositors from indulging in holidays
 too often, or assembling together for a strike.

\$4.25. **PICA ANTIQUE, No. 5.** W. and B. 12. 10. 12.
APPRENTICESHIP REQUIRED.
 It was also decreed in France, 1571,
 that no Printer or Bookseller
 should be licensed, unless he had
 served an Apprenticeship of 3 years.

\$5.84. **NONPAREIL ANTIQUE, No. 5.** W. and B. 12. 10. 12.
EARLY NEW ENGLAND BOOKS.
 The first dated Books or Pamphlets printed in New England
 were *The Freeman's Call*, and the *Almanac for*
New England. Both works were printed in Cambridge, in the
 year 1639. But few copies have been preserved, and they
 are highly valued by their owners.

\$3.59. **LONG-PRIMER ANTIQUE, No. 5.** W. and B. 12. 10. 12.
A WARNING TO PUBLISHERS.
 It was decreed in Paris, in the year 1571, that
 the Syndics should be
 authorized to seize and confiscate all books
 that were printed on bad paper.

\$5.61. **GREAT-PRIMER ANTIQUE, No. 5.** W. and B. 12. 10. 12.
SWORDS.
 The French ordinance of
 1571, authorizes
 Printers to carry Swords.

\$8.88. **DOUBLE SMALL-PICA ANTIQUE, No. 5.** W. and B. 12. 10. 12.
ARISTOTLE purchased the books of
Speusippus at his death, paying for them
 3 talents, about \$3000.

\$2.88. **DOUBLE ENGLISH ANTIQUE, No. 5.** W. and B. 12. 10. 12.
PLATO gave 100 Minæ,
 for 3 small treatises by **Philolalus**,
 the **Pythagorean**.

\$14.96. **DOUBLE GREAT-PRIMER ANTIQUE, No. 5.** W. and B. 12. 10. 12.
A QUIRE of Paper, in
 1573, to make "4 bokes of
 salmes," cost 4d.

at Bruce's New-York Type-Foundry, 13 Chambers-Street, NEW-YORK.

4th Supplement to Bruce's Abridged Specimen Book of 1869.

NEW-YORK, APRIL, 1872.

\$5.20. LONG-PRIMER ENGRAVERS' OPEN. "*****"
THE PUBLIC INTELLIGENCER,
Established in 1663,
by Sir Robert L'Estrange, was the first real
Newspaper published in England, and continued
nearly two years,
when it ceased on the appearance of the Gazette.

\$4.35. PICA TITLE ROMAN, NO. 3. "*****"
The first book ever printed with
ITALIC lowercase was a
Virgil, dated April, 1501, by
ALDUS MANUTIUS, of Venice.
The Capitals were Roman.



\$4.50. PICA OLD STYLE ORNAMENTED. "*****"
Essai historique sur l'origine de l'imprimerie, ainsi que sur l'histoire de son établissement
dans les villes, bourgs, monastères et autres
endroits de l'Europe; avec la notice des imprimeurs qui y ont exercé cet art jusqu'à l'an 1500.
M. de LASERÈNE-SANTANDER, BRUXELLES 1805.

\$5.75. GREAT-PRIMER OLD STYLE ORNAMENTED. "*****"
Histoire de l'invention de l'imprimerie, pour servir de défense à la ville de
Strasbourg contre les prétentions de Harlem.
J. F. LICHTENBERGER, STRASBOURG ET PARIS, 1825.

\$8.10. DOUBLE PICA OLD STYLE ORNAMENTED. "*****"
Verhandeling over den oorsprong, uitvinding en verbetering
der boekdrukkunst.
J. KONING, HAARLEM, 1816.

\$11.68. DOUBLE GREAT-PRIMER OLD STYLE ORNAMENTED. "*****"
Historia artis typographicæ in Marchia.
G. G. KUSTER. Berolini, 1746.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

\$4.50. PICA GOTHIC EXTRA CONDENSED. 12^{pt} 12^{ln}

FOUR FRENCH BOOKS, of irreproachable typography: The HENRIADE, printed by Firmin-Didot, 1803; DANTE, by Lahute, 1861; the GOSPELS, by Imperial Printing Office, 1862; the BIBLE of Dord, by Maume, of Tours, 1806.

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THE WORKS OF LAGRANGE,
Printed by Gauthier-Villars, 1867, unequalled for
skillful composition. 7 volumes, folio.

\$11.32.

CASON GOTHIC EXTRA CONDENSED. 12^{pt} 12^{ln}

HAUTE-COMBE, 8vo. by Fontana, of Turin, Italy, 1844.

\$1.28. NONPAREIL GOTHIC CONDENSED, No. 4. 12^{pt} 12^{ln}
THE FRENCH-ENGLISH DICTIONARY OF GEORGE BELLONS OF GLOUCESTER, ENGLAND
1800, IS ABOUT THE SIZE OF 4000
A SPECIMEN OF EXCELLENT COMPOSITION WITH THE SMALLEST TYPES.

\$1.33. TWO-LINE PEARL GOTHIC CONDENSED, No. 4. 12^{pt} 12^{ln}
THE WORKS OF CERVANTES, 12 VOLUMES, OCTAVO, BY
RIVADENEYRA, OF MADRID, 1867,
IS AN EXAMPLE OF THE BEST SPANISH TYPOGRAPHY.

\$1.98. TWO-LINE BREVIER GOTHIC COND., No. 4. 12^{pt} 12^{ln}
LES ARDENNES, 2 VOLUMES, FOLIO,
M. VAN BUGGENHOUT, 1854.

\$3.48.

TWO-LINE PICA GOTHIC CONDENSED, No. 4. 12^{pt} 12^{ln}

THE BRITISH BIBLE SOCIETY HAS PRINTED
60,000,000 BIBLES, AT A COST OF £5,948,601.

\$5.52.

TWO-LINE GREAT-PRIMER GOTHIC CONDENSED, No. 4. 12^{pt} 12^{ln}

THE TIPOGRAFIA POLIGLOTTA DI
PROPAGANDA, FOUNDED IN 1626.

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THE BIRD, by Michelet, with Illustrations by Giacomelli,
printed by Claye, of Paris, 1867, is a fine
Specimen of French wood-cut presswork, octavo, 1 vol.

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Mackenzie, of Glasgow, 1867.

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SCHILLER, AN OCTAVO, REplete WITH WOODCUTS, TINTS AND
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A MISSAL, FROM THE NATIONAL PRINTING
OFFICE, LISBON, ADMIRER, EXPOSITION, 1867.

\$2.43. TWO-LINE LONG-PRIMER GOTHIC COND., No. 4. 12^{pt} 12^{ln}
RUSSIAN PLAYING CARDS,
ADMIRER, EXPOSITION OF 1867.

at Bruce's New-York Type-foundry, No. 13 Chambers-street, NEW-YORK.

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THE AMOUNT OF COMPOSITION REQUIRED FOR 1 ROLLER FOR A DOUBLE MEDIUM ADAMS OR CYLINDER PRESS, NOT EXCEEDING 30 INCHES IN LENGTH, WILL BE ABOUT 12 POUNDS.

\$2.00. BREVIER GOTHIC CONDENSED, No. 5. ⁷²/_{18 12}

A FOLIO POST CYLINDER, WITH ROLLERS NOT MORE THAN 28 INCHES LONG, WILL REQUIRE 8 POUNDS COMPOSITION FOR EACH ROLLER.

\$1.75. TWO-LINE NONPAREIL GOTHIC COND., No. 5. ⁷²/_{18 12}

COMPOSITION ROLLERS FIRST USED IN NEW-YORK, IN 1829, IN THE OFFICE OF JONATHAN SEYMOUR.

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FOR 1 ROLLER FOR A SUPER ROYAL CYLINDER, NOT EXCEEDING 30 INCHES IN LENGTH, 10 POUNDS WILL BE REQUIRED.

\$1.64. TWO-LINE PEARL GOTHIC CONDENSED, No. 5. ⁷²/_{18 12}

ROLLER COMPOSITION SHOULD NOT BE OVER COOKED: IF BOILED 40 OR 60 MINUTES, OR MORE, THE SYRUP CANDIES.

\$2.22. TWO-LINE BOURGEOIS GOTHIC COND., No. 5. ⁷²/_{18 12}

COMPOSITION ROLLERS FIRST USED IN PARIS, IN 1819.

\$3.68.

TWO-LINE PICA GOTHIC CONDENSED, No. 5. ⁷²/_{18 12}

LEFÈVRE & DESEILLE, OF PARIS, 1853, MADE ROLLERS OF GUTTA PERCHA AND GLUE.

\$4.98.

TWO-LINE GREAT-PRIMER GOTHIC CONDENSED, No. 5. ⁷²/_{18 12}

A ROLLER, ONLY 24 HOURS OLD, IS NOT FIT FOR USE.

\$6.82.

FOUR-LINE PICA GOTHIC CONDENSED, No. 5. ⁷²/_{18 12}

INDIA RUBBER ROLLERS ABANDONED, 1854.

AT BRUCE'S NEW-YORK TYPE-FOUNDRY, NO. 13 CHAMBERS-STREET, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$3.92. NONPAREIL ITALIAN ANTIQUE.
U. S. PAT. 10 1/2
 7-10-1864
COMPOSITION ROLLERS FOR SUMMER USE.
 are made from a mixture of the Best Glue and Refined Syrup,
 in the proportions of 10 lb. Glue to 8 quarts of Syrup.
 Soften, but not overcook, the Glue with water; then melt it;
 then add the Syrup; let the mixture boil briskly
 for 30 minutes.

\$4.00. LONG-PRIMER ITALIAN ANTIQUE.
U. S. PAT. 10 1/2
 7-10-1864
INGREDIENTS
 that have been tried for strengthening or
 improving rollers, but which
 are of doubtful utility: 6 to 12 ounces of
 thoroughly macerated
 paper pulp made from hard-stock paper;



\$4.75. BREVIER ITALIAN ANTIQUE.
U. S. PAT. 10 1/2
 7-10-1864
COMPOSITION ROLLERS FOR WINTER USE,
 or for extreme cold weather, are made in
 the proportions of 5 pounds of Glue to 5 quarts of
 Syrup. This makes a tender roller,
 which may be strengthened by adding 2 oz. of tar.

\$4.72. PICA ITALIAN ANTIQUE.
U. S. PAT. 10 1/2
 7-10-1864
TWO TO FOUR OUNCES
 of india rubber shavings
 saturated and stirred, for 10 or
 12 days in 3 to 5 pints of
 pure coal tar naphtha or benzine

\$6.18. GREAT-PRIMER ITALIAN ANTIQUE.
U. S. PAT. 10 1/2
 7-10-1864
TWO TO THREE OUNCES calcined Magnesia;
 bad for ink; 1 to 3 oz. Venice Turpentine;
 1 to 3 oz. of Burgundy Pitch; 1 to 2 oz. of Rosin;

\$9.92. DOUBLE PICA ITALIAN ANTIQUE.
U. S. PAT. 10 1/2
 7-10-1864
ONE TO TWO PINTS of Castor Oil;
 10 scruples Citric Acid;
 2 to 6 oz. of White Soap Shavings.

\$14.60. DOUBLE GREAT-PRIMER ITALIAN ANTIQUE.
U. S. PAT. 10 1/2
 7-10-1864
GLYCERINE, patented,
June, 1864 and 1865.

\$28.20. CANON ITALIAN ANTIQUE.
U. S. PAT. 10 1/2
 7-10-1864
EVERY PRESS
2 sets of Rollers.

at Bruce's New-York Type-foundry, 13 Chambers-st., NEW-YORK.

5th Supplement to
BRUCE'S ABRIDGED SPECIMEN BOOK
of 1869.

New-York, Nov., 1872.

\$7.75. GREAT-PRIMER ITALIAN BLACK ORNAMENTED. 75/11

Bought of Received, Shipped,
The Metropolitan Life Insurance Company.
New-York, 1872.



\$10.12. DOUBLE PICA ITALIAN BLACK ORNAMENTED. 75/11

Witness my Hand and Seal.
Agreements, Deeds, Indentures, Wills..
Terms Cash, 1872..

\$14.25. DOUBLE GREAT-PRIMER ITALIAN BLACK ORNAMENTED. 75/11

Mercantile Institute..
The Central National Bank..
New-York, 1872..

Lower-case letters,	43s. 4m.
Caps, Flgs, Flourishes, Points, tips, and tails,	133s. 4m.
Total, 17 lbs. 6 oz. @ \$1.38 p lb \$22.40.	
No. 1 lower case letters, additional,	53s. 12m.
Total for both Fonts,	\$29.70

New York, November 4, 1872

Messrs. Printers,

As we remarked on the preceding page, the lower-case letters (only) of this font, are cast with 2 webs, and all the rest of the font with 4, in order to admit of both lower-cases being used in the same office without becoming mixed in case's. The support to the joined letters commences much farther down the body than in ordinary Scripts, thus preventing the possibility of their breaking off, except by design. The spacing will sometimes have to be altered, to accommodate descending letters, and occasionally flourishes may be used, to facilitate the justification.)

When we can ascertain that the Printer appreciates our new attempt to imitate the Copperplate engraver, we will proceed to manufacture larger and smaller sizes. The price of Double Pica size per pound is \$4.25, and as the space and metal saved is more than one third, it is cheaper than ordinary Script.

Yours Respectfully,

George Bruce's Son & Co.

Type-founders,

No. 13 Chambers Street,

New York.



TWO SIX CHARACTERS.

a b c d e f g h i j k l m n o p q r s t u v w x y z 0 1 2 3 4 5 6 7 8 9

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$10.65.

DOUBLE ENGLISH ORNAMENTED, No. 20.

W & A 11 4
17 10 1 10

*Venezia la prima città fuori della Germania, dove si
esercita l'arte della stampa.*



M. J. PAITONI, Venezia, 1756.

\$2.58.

NONPAREIL CLARENDON.

JOHN DAY, A CELEBRATED ENGLISH PRINTER.

born 1582. died 1664, is equally renowned as a type-founder and publisher. He cut new fonts of Roman, Italic, Greek and Gothic. He Printed and Published Fox's Book of Martyrs and Tyndall's Bible of 1540, and many classic works.—In all 948 books, many of them containing Engravings on wood.

He was the first English printer who preferred Roman to Black Letter, wisely saying that Black's was not fit for a classic book. He had 2 wives and 55 children.

\$4.00.

NONPAREIL DORIC.

STEPHEN DAVE, FIRST PRINTER IN THE AMERICAN COLONIES.

was born in England, 1611, died in Cambridge, Mass., 1688. His first publication was the Freeman's Oath; his first book, the Bay Psalm Book of 1640.

In 1641, the General Court of Massachusetts granted him 500 acres of land. In 1648, he relinquished his business to Samuel Green.

\$4.50.

GREAT-PRIMER ORNAMENTED, No. 24.

W & A 11 4
17 10 1 10

Some account of the book printed in Oxford in 1468; under the title of *Expositio Sancti Hieronimi; in
Simbolo Apostolorum*
SAMUEL WEBBER SINGER; LONDON; 1812;



\$6.98.

DOUBLE PICA ORNAMENTED, No. 41.

W & A 11 4
17 10 1 10

Correctorium in Typographiis Ruditorum centuria
J. C. ZELTNER, NORIMBERGAE, 1716.

\$9.53.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 26.

W & A 11 4
17 10 1 10

*A Memoir on the Origin of Printing, addressed
to John Topham*
RALPH WILLET, NEWCASTLE, 1817.

at Bruce's New-York Type-Foundry, No. 13 Chambers-Street, NEW-YORK.

Printing Types cast by GEORGE BRUCE'S SON & CO.,

\$8.55.

PICA ORNAMENTED, No. 31.

Hand B 3
1 1/2 in. x 1 1/2

Sur les Maladies des Imprimeurs.

A. CHEVALIER,

Paris, 1835.



\$10.12.

GREAT-PRIMER ORNAMENTED, No. 29.

Hand B 4
2 1/2 in. x 3/4

Traité de l'Imprimerie.

BERTRAND-QUINQUET,

Paris, 1799.

\$10.80.

DOUBLE PICA ORNAMENTED, No. 48.

Hand B 5
3 in. x 5/8

Der Buchdrucker.

J. L. SCHWARZ,

Leipzig, 1775.

\$13.12.

DOUBLE GREAT-PRIMER ORNAMENTED, No. 36.

Hand B 6
3 1/2 in. x 5/8

l'Imprimerie,

PARIS, 1864.

at Bruce's New-York Type-foundry, 18 Chambers-st., N-Y.

PRINTING TYPES CAST BY GEORGE BRUCE'S SON & CO.,

\$3.25. NONPAREIL GOTHIC EXTENDED. Size and B. 4
2 1/2 in. 12 in.
ARITHMETICAL NOTATION

by 9 figures and 0 was known and used in Hindostan in the 6th century of Christian era. They were introduced in Arabia about the year 900. When adopted in Europe they were known as Arabic figures.

\$3.18. LONG-PRIMER GOTHIC EXTENDED. Size and B. 5
3 in. 12 in.
ROMAN SMALL CAPITALS

were first made by Aldus Manutius, in the year 1501. They were used as initials in proper names and lines of poetry.

\$3.75. BREVIER GOTHIC EXTENDED. Size and B. 5
2 1/2 in. 12 in.
ARABIC FIGURES

were introduced in Spain by the Moors about the year 1050; in France, by Gerbert, in 991; in England in 1253. Their advantages were immediately recognized.

\$3.42. PICA GOTHIC EXTENDED. Size and B. 4
2 1/2 in. 12 in.
THE MENTZ BIBLE,

of the year 1455, is punctuated with period, colon and hyphen.

\$5.03. GREAT-PRIMER GOTHIC EXTENDED. Size and B. 8
3 in. 12 in.

THE MENTZ PSALTER,

of 1457, printed by Fust and Schoffer, contains commas of modern form.



\$7.84. DOUBLE PICA GOTHIC EXTENDED. Size and B. 8
3 in. 12 in.

SEMI-COLONS

were used as abbreviation marks from 1455 until 1501.

\$12.80.

DOUBLE GREAT-PRIMER GOTHIC EXTENDED. Size and B. 8
3 in. 12 in.

Accents classified
by GEOFFREY TORY of
Paris, 1528.

\$15.30.

CANON GOTHIC EXTENDED. Size and B. 8
3 in. 12 in.

ABBREVIATIONS
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G. TIRABOSCHI, FIRENZE, 1781.



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C. NODIER, PARIS, 1835.

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J. A. SCHRAC, Rhodas, 1840.

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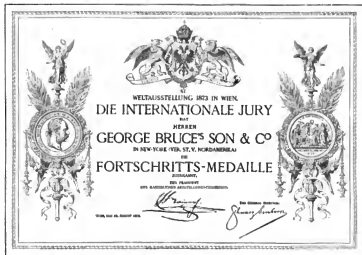


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